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ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



The Mantilla:

John Carroll

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Galleries, N. Y. See Page 7.

EXHIBITIONS FOR JANUARY

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Red Herrings

REACTIONS in Anglo-Saxon civilizations are prone to be violent, swift and heedless, as the pendulum of public opinion makes its ordered swing from right to left and back again. Under the stress of these reactions, such as America is now undergoing, we are often blind to the rights of those who buck the popular tide; too eager to find some handy term of condemnation for those who do not conform. And in the heat of our passions we are apt to kill some of those things we cherish most—such things as freedom and progress.

In San Francisco, judging from a recent column of Glenn Wessels in the *Argonaut*, there is danger of such a reaction.

Statistics, cold and impersonal, show that attendance at art exhibitions in San Francisco museums is, per capita, among the highest in the nation. A review of those exhibitions reveals, too, that San Francisco is being treated to a vigorous, varied art, free from the restrictions of any one set of precepts. There are in San Francisco, however, some who, like their confrères in every American community, heartily detest "modernism" in all its forms and phases. And some in this group, following the fashion of the times, attach the label "Red" to all things they dislike, and charge that a "Red" cabal controls San Francisco art affairs.

This accusation, counters Glenn Wessels, "is manifest untruth."

The *Argonaut* critic emphasizes the fallacy of such a premise by pointing out that "Red" art, to survive in any totalitarian country, cannot be modern, radical or even progressive. In San Francisco, artists select their techniques and subjects with complete freedom; in Russia, points out Wessels, only conservatism is permitted in technique, and subject matter is state-dictated: "the happiness of the proletariat in Communist controlled countries and his misery elsewhere."

The sickly, overgrown illustrations that passed as art in the Soviet Pavilion at the New York World's Fair last Summer demonstrated simon-pure "Red" art—a far cry from the progressive expression of a free democratic people.

"The only thing that is not naturalistic about present-day Communist painting," writes Wessels, "is its subject matter, which is inclined to exaggerate the ferociousness of conditions outside Russia and to bathe conditions inside Russia with the same kind of golden light prescribed by the most conservative advertising agencies to their artists engaged in depicting academic canned fruit."

"The artistic devices used under Hitler and Mussolini can hardly be distinguished from those in fashion in Russia. They are all alike and at wide variance from the individualistic, experimental and adventurous art produced in the capitalist democracies. Though the painter will always have to please at least a few people or earn his living in some other way if he does not wish to starve, he remains a rugged individualist in England, France and the United States. Of course, democracy has its abuses, but, with all its faults, we like it, and the San Francisco art set-up is nothing if not democratic."

After lauding Dr. Grace McCann Morley and Dr. Walter

Heil for the variety of exhibitions brought to San Francisco, Wessels ended his essay with this admonition: "A very real danger is that by a little skillful manipulation and carefully planned name-calling, any one or another of various self-seeking pressure groups might upset the present democratic balance and put control into one-way hands."

The danger that Wessels senses in San Francisco is present throughout the land. The Klan spirit, necessary for self-preservation against Northern crooks after the Civil War, has degenerated into a commercial scheme for sheet-selling under the guise of pseudo-patriotism, racial and religious hatred. On a par are such racketeering organizations, founded on selfish interest and ignorant intolerance as the Bund and the Communist Party of America. But the Bund leader now reads his love letters in a Sing Sing cell, and the Finnish invasion killed the Communist Party (rigor mortis is progressing nicely). So, before reaching for the "Red" label, let us remember that to be progressive in art is not to be a Communazi. Let's retain tolerance.

It is so easy to dismiss an argument by screaming "Red."

Ernest Lawson Departs

WITH THE TRAGIC PASSING of Ernest Lawson, time has further thinned the ranks of that valiant group of "The Eight," who at the dawn of the century brought American painting back from the salon sentimentality of the Victorian Era and anticipated by a quarter century the national pride that has bred today's vital American School. Robert Henri, Arthur B. Davies, George Luks, Maurice Prendergast and William J. Glackens passed on into art's Valhalla, leaving behind living monuments. Now Lawson, great landscapist, is gone. With us remain only John Sloan and Everett Shinn.

Though their crusade was checked by the advent of modernism and the World War, the "Eight" of 1908 have left a heritage that is invaluable to contemporary artists who are building a native American art by painting the life they know, by absorbing the spirit of their land—and Lawson's contribution will be more clearly understood when they hold his memorial show. Lawson sought his inspiration in the open country, the lakes, the forests, the ocean's edge, and these he interpreted with the feeling of the creative artist.

A sincere tribute comes from Edward Alden Jewell who wrote in the *New York Times*: "Founded upon the principles of French Impressionism, Lawson's art became a truly original embodiment of the adventure of eye and heart and mind. It was not Impressionism at all in any narrow, hidebound, derivative meaning of the term. It was the vigorous, brilliantly realized, unique expression of a poet of finely sensitive vision."

When Hunecker wrote of Lawson's "palette of crushed jewels" he coined a telling description, such as critics seek but seldom find. Lawson, striving to express something fine and beautiful within himself, gave the world beauty, and we who must wallow in so much meanness, realize our loss.

"Taste Is Not Spinach"

FOR THOSE MUSEUM DIRECTORS who aspire to guide something more vital than an artistic mausoleum; the most difficult hurdle to overcome is public inertia, to make the people look upon their art museum as their cultural center for enjoyment and profit during leisure hours—and not a place of snob appeal. It is a problem that requires more than the mere hanging of a premeditated number of paintings.

Thomas C. Colt, Jr., director of the Virginia Museum, arrived at a wise solution when he recently installed an unusual exhibition bearing the catch title "Taste Is Not Spinach"—a labyrinth of 40 small alcoves each housing two

[Please turn to page 10]



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THE READERS COMMENT

Thousands Agree

Sir: Permit me to congratulate you heartily on your fine editorial in the last DIGEST regarding the depressing news of the possible resignation of Edward Bruce as Chief of the Section of Fine Arts. This, if true, would certainly be a great blow to the most alive and significant art that we now have in the United States. The recent showing at the Corcoran of mural designs from all over the country as well as the many murals actually in place; all this body of stimulating accomplishment stems directly from the enthusiasm, energy and great ability of Edward Bruce.

In contrast to this really fine record of work inspired by Bruce comes the deplorable report that Howard Chandler Christy is to do something for the Capitol in Washington. After identifying itself with art of the most living quality even in the smallest post office, the Government, in placing such a work in our greatest building, would indeed suffer a major set-back as a patron.

If these two rumors are to prove correct, it will be a sad day for the relation between Government and art in America. To have Bruce go will be hard to understand. To have Christy in the Capitol as the choice of those who have not approved of the Bruce system will be a calamity.

—HENRY E. SCHNAKENBERG, New York.

[Ed.—Danger of Mr. Bruce's resignation is happily past, thanks to the support of the artists.]

Hung in Hinkley's Barn

Sir: Last week Conrad Buff and I buzzed up to the Laurence Hinkley Barn Gallery at Filmore, California. We were shown the unused part of the barn where a new gallery is to be added, and Mrs. Hinkley explained, "We could hang thirty artists here." We gazed solemnly at the stout rafters and agreed that "hanging thirty artists" would be good showmanship if advertised. What a solution to unemployment!

—HENRI DE KRUIF, Los Angeles

Wants Less Nerve Strain

Sir: I have noticed of late a growing tendency on the part of museums and art organizations toward carelessness in the matter of notifications either of rejection or acceptance to submitting artists. It seems to me that the artist is entitled to some consideration in this matter, since on his submission of work to shows depends the entire system of current exhibition as practiced today. I do not at the present time desire to name particular institutions that are at fault, but it seems to me that twenty days is more than sufficient time to have notified all submitting artists of their fate at the hands of the jury. To the average young artist his admission or rejection from a show is a matter of no small account, and artists have sufficient nerve strain these days.

—CARL B. COMPTON, Head of Art Dept., Southwestern University

Paraphrase

Sir: Arent THE ART DIGEST issue of Nov. 15, cover, editorial and first page—Papule Pistachio is in his forty-first Period. Director Bray, dining in the wooden skillet, let it become known that the cream of this latest punctuation of the furious Bask was uncovered. [Please turn to page 29]

Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro.

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The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIV

New York, N. Y., 1st January, 1940

No. 7



At the Piano: JAMES ABBOTT MCNEILL WHISTLER

Whistler's Hauntingly Beautiful "At the Piano" Comes to America

AMERICA'S GREATEST EXPATRIATE, James Abbott McNeill Whistler, journeyed to London from his Paris studio in 1859 to visit his brother-in-law, famed British etcher and surgeon, Francis Seymour Haden. The visit was memorable, because it was marked by the painting of *At the Piano*, a distinguished canvas depicting Haden's wife (Whistler's half-sister Deborah) playing a piano, with her daughter Annie as an audience of one. This beautiful and tender work, which recently came to America, lately constituted a brief one-picture exhibit at the galleries of Scott and Fowles, New York dealers who were associated with Whistler during the earliest period of his career. Within a few days the exhibit became the property of a prominent American private collector.

The picture was acquired by Mr. Stevenson Scott last July at Christie's in London, when the collection of Sir Edmund Davis was sold. Spirited bidding raised the price to 6,100 guineas, the figure at which Mr. Scott nosed out the Tate Museum, which was anxious to add the painting to its Whistler collection. Holders of defaulted bonds might well draw a lesson from the fact that the first private owner of *At the Piano*, John Phillip, R. A.,

bought it from the Royal Academy exhibition of 1860 for £30.

Whistler's own account of the painting, as recorded in the *Whistler Journal* by the Pennells, is delightfully revealing, not only of the painter's attitude toward the picture, but also of the faint Haden-Whistler friction which was later to develop into deep dislike. "It was the second picture I painted," Whistler explained to the Pennells. "The first was the *Mère Gérard*, done in Paris, which I gave to Swinburne. In *The Piano Picture* my sister, then Mrs. Haden, is sitting at the piano, her little girl standing by it, and I gave it to Haden—in a way. Well, you know, it was hanging there but I had no particular satisfaction in that. Haden was just then playing the authority on art and he would never look at it without pointing out its faults—and telling me that it would never get into the Academy, that was certain. But after it had been for a while on Haden's walls I did send it to the Academy, and it was hung, and Phillip, the R. A., back from Spain with, well, you know, Spanish notions about things, asked who painted the picture, and they told him a youth no one knew about, who had appeared from no one knew where. Phillip

looked up my address in the Catalogue and wrote to me at once to say he would like to buy it, and what was its price? I answered in a letter which I am sure must have been very beautiful. I said that in my youth and inexperience I did not know about these things, and would leave to him the question of price. Phillip sent me thirty pounds."

"Even at that time," wrote Royal Cortissoz after recording the conversation in the *Herald Tribune*, "there were, seemingly, germinating the difficulties between Haden and Whistler which led the latter ultimately to make his famous remark about the relationship of brothers-in-law not being one calling for sentiment."

Turning to the canvas, Cortissoz described it as "one of the landmarks in a great career." The picture, he continued, "is a harmony . . . very like Whistler in its simplicity. The dark piano is set upon a dark red floor. The player's black dress is contrasted, yet somehow allied, with the white dress of the child. In the subdued white wall of the background the picture frames partly exposed provide lines of dull gold. I have indicated that the canvas only hints at the artist's fully developed 'Whistlerianism.' By that I mean that he has

[Please turn to page 29]



False Witness Panel: MAURICE STERNE. Man with mask is taking oath on open Bible, as Truth swoons at his feet. Bribery is at right; Victims of Perjury at extreme left.

Sterne Exhibits His Twenty Justice Murals

TWENTY LARGE MURALS, on which Maurice Sterne spent four and one-half years depicting *The Struggle for Justice* for the library of the Department of Justice Building in Washington, have been placed on temporary exhibition in New York at the Fine Arts Gallery. The murals, to remain on view until Jan. 14, may be seen for an admission of 25 cents for the benefit of the New School for Social Research, sponsors of the exhibition. Pending completion of special lighting equipment, the panels are expected to be installed in their permanent place early in the Spring.

Special interest attaches to the exhibition of the Sterne murals for two reasons. At the moment the Section of Fine Arts of the Treasury Department, which commissioned the murals, is under political fire, and its head, Edward Bruce, recently tendered his resignation, which was not accepted. Secondly, seldom is New York, and especially 57th Street, treated to the viewing of such an ambitious mural project, since most of the larger government buildings are located in Washington. The typical New Yorker is a hopelessly lazy person who gets into the habit of thinking that art cannot exist except on 57th Street. For that reason, few have taken the time to make a pilgrimage to outlying governmental buildings where the Section's murals are installed.

In his interpretation of the theme of the

struggle for justice through the ages, Sterne has made a continuous frieze in which the separate panels join in the whole as one organic subject, even though they differ at times in mood and movement.

Sterne has interpreted such destructive and obstructive forces as greed, cruelty, intolerance, superstition, tradition, ambition, and other factors operating on Justice, while other panels show the brighter side, such as Mercy, Scientific Evidence, Continuity of Law, and the Scale of Justice. The central panel in the series is inspired by the Biblical admonition, "He who is without sin shall cast the first stone," and is entitled "Justice Mitigated by Mercy."

"While more or less simply designed, often along basically conventional lines," writes Edward Alden Jewell of the *Times*, "these murals are well filled, both with pictorial content and symbolism. The theme of course is ancient. It has been dramatized over and over again through the ages. There might seem at length to remain but little scope for fresh treatment on the artist's part. Mr. Sterne has, however, succeeded in working out a generally novel plan. Frequently details are handled with ingenious avoidance of the hackneyed."

"The immense decorative scheme is, in the main, imaginatively conceived and inventively stated. There are, it is true, some rather trite

Superstition Panel—The Delphic Sybil lies in trance, suggesting the close relationship of Superstition, Fear and Human Sacrifice.



chapters, in which, appearing to mark time, the artist is content with static symbology no better than that of an older American mural school. But these dull moments in the sequence fail substantially to retard the prevalent pace, which is keyed to dramatic action and pushed now and then into bizarre *sforzando*."

Technically, the panels are done in oil on a durable composition board. They were painted with, not a brush, but prepared bricks of paint, the brush being used only here and there to elaborate a detail. The method, the artist says, is as permanent as tempera or oil painting.

Connoisseur's Heaven

ONE OF THE FINEST French 18th century rooms ever assembled in New York City—that from the home of Mrs. A. Hamilton Rice—has been bequeathed to and is now installed in the Philadelphia Museum of Art. With rich Louis XVI panelling, the huge drawing room was outfitted by Mrs. Rice with only the finest pieces, which a lifetime of collecting filled houses in Newport, Paris and New York.

Tapestries, furniture, sculpture, lustres, and Sèvres porcelains are "not only all superb of their kinds," reports the museum *Bulletin*, "but unite in an ensemble which is absolutely unsurpassed."

Three outstanding French masters of the time are represented by the sculptures. Jean Baptiste Lemoine has a bust of *Madame La Pouplinière*; there are two white marble nudes with putti by Falconet and three playful terra cotta by Clodion. A tapestry set in the room is from the Beauvais looms after Boucher cartoons; a magnificent Savonnerie carpet from the Manufacture Royale, was made under the direction of Lebrun. Among the forty pieces of rare furniture are signed works by Riesener, Carlin and Jacob, and the collection of Sèvres soft paste is "of supreme importance."

The great room in ensemble makes a veritable connoisseur's heaven.

Mrs. Breckinridge Resigns

On Dec. 31 the resignation of Mrs. Henry Breckinridge as chairman of the Municipal Art Committee of New York became effective. Mrs. Breckinridge, who for five years had headed the committee and who was a vital force in the city's efforts to stimulate interest in music and art, will be greatly missed, for her vision was farsighted and her enthusiasm boundless.

The *Herald Tribune*, in reporting the resignation, said: "In the five years of its activities under the chairmanship of Mrs. Breckinridge the committee has brought about the establishment of a Music and Arts High School which the Mayor called one of the dreams of his career. The committee organized the Municipal Art Gallery and the annual National Exhibition of American Art, considered unique in the artistic life of the nation."

The same paper also disclosed that one of the primary reasons for Mrs. Breckinridge's resignation was discouragement over the lack of official support, a lack signalized in the closing last spring of the Municipal Art Gallery.

Silk Screen Prints

Color prints made by a newly developed adaptation of the silk screen process are on view until Jan. 10 at The Artists' Shop in New York. The show, organized by Leo Robinson, features the work of three artists, Hy Warsager, Anthony Velonis and Ruth Chaney.



Col. Charles A. Lindbergh: ROBERT BRACKMAN



Anne Morrow Lindbergh: ROBERT BRACKMAN

© The Macbeth Gallery, N. Y. C.

Brackman's Lindbergh Portraits Dominate His New York Show

ROBERT BRACKMAN, whose reputation has been built almost exclusively upon a series of figure paintings that varied only within narrow limits, makes his appearance as a highly accomplished portraitist this month at the Macbeth Gallery, New York.

Though not exclusively a portrait exhibition, there being only four major essays in this direction, the show is easily dominated by the pair which portray Charles A. Lindbergh and his wife, Anne Morrow Lindbergh. Two other exceptional character studies are those of Bartlett Arkell, president of Beechnut Packers, which was done for the Canajoharie Library and that of F. M. Weld, painted for the Harvard Club of New York, of which Mr. Weld, prominent Wall Street broker, is retiring president.

The Lindbergh pictures were done in 1938 and are the only existing portraits of the two. It is interesting to note that these famous Americans, unlike many of their countrymen, have not been painted by any of that group of fashionable continental artists whose magazine-cover prestige is retained so charmingly by *Vogue Magazine*, etc.

Lindbergh, now a mature man in contrast to the sunny and boyish hero of 1927, is painted in a brownish khaki jacket relieved by a blue scarf. On one hand he is casually slipping an aviator's glove. With a slight turn of the head the man stands erect, looking straight out at the spectator. Both the mental and physical independence of the handsome-featured subject is caught in the leveled gaze, the full forehead, the stance, and in the lingering willfulness of the boy who fathered the man.

In the portrait of Anne Morrow Lindbergh, Brackman has written a life history. The sensitivity of a woman who is an artist herself, in prose, is combined effectively with the characterization of a face in which apprehension has already given away to a melancholy trust. She leans forward in deep contemplation,

retaining an easy graciousness that is carried by the light blue of the jacket with the accent of a red scarf. As in the portrait of her husband and the other Brackman works, the background is indeterminate in color, giving the pose of the sitter its maximum effectiveness.

In Brackman's portraits of both Mr. Arkell and Mr. Weld, the silhouetted attitude counts for much, portraying, in the former, a gentle impatience with fussy people, and an analytic

personality in the likeness of the broker.

The largest canvas in the show is *Autumn Light* which returns to the more familiar Brackman picture, one of figures in simple counterpoint. A figure of a boy holding a dog (carelessly, as boys do), and a stolid market woman with a basket containing a limp goose, are others in the same vein. These, though well shown figure pieces, seem at times pedantic beside the more lively, more human portraits, which will remain on view until Jan. 27.

Charm of Carroll

PICTURES OF WOMEN set for the John Carroll exhibition at the Rehn Galleries a tone that is utterly feminine, graceful, and exquisitely poised. The femininity, however, has as its base a sound structure and a strength born of a technique masculine in vigor. There is variety, too, lent by a group of landscapes dominated by *Gale Hill*, a large view of treed, rolling terrain lit by dancing highlights that emanate from a sky of luminous, glowing clouds; and by a simple composition in which a group of white horses gallop over the foreground, creating a frieze-like pattern. Their sturdy backs catch the gleam of light which, in three areas, glows eerie in a soft sky.

Prominent among the larger works is *Draped Figure*, a semi-nude that draws much of its impact from a combination of calm in the figure and swirling, swift movement in the baroque drapery that sweeps up from the figure's satin-slipped feet. Lithe, slender, yet structurally solid, the figure is painted with luminous flesh tones. Glinting and satiny, the folds of the drapery, defined by vigorous strokes loaded with color, mold to the figure. The portrait of Mrs. Frederick M. Alger, Jr., almost a full length study, pictures the subject in a restrained yet alive pose, her head tilted slightly and accented by wispy tufts of color at her shoulders.

Smaller but equally charming are two stud-

ies, *The Mantilla*, reproduced on the cover of this issue, and *Consuela*, a piquant depiction of a pert Miss under a silly fluff of a hat. In both, sensitive and apparently effortless strokes are used to block in the costumes. Highlights of creamy white paint add sparkle and movement to the compositions.

An exhibit which is shortly to be added to the show, a seven by eight foot canvas titled *The Wrestlers*, brings in still another phase of Carroll's powers, and acts as a foil to heighten by sheer contrast the sensitive femininity of most of the pictures in the exhibition.

The exhibition, on view until Jan. 20, represents the product of Carroll's gifted brush during the past two years.

Tulsa's New "Regional"

The recently-organized Philbrook Art Museum in Tulsa, Oklahoma, has, through Director Eugene Kingman, announced its first annual exhibition of oils, watercolors, prints and sculpture. The show, which will run from April 2 to May 5, 1940, is open to all artists resident in Oklahoma, Texas, Arkansas, Missouri and Kansas.

A jury will judge the entries, which must be in Tulsa by March 18. Artists desiring entry blanks may secure them by writing Mr. Kingman at the Philbrook Art Museum in Tulsa.



Girl in Green Hat: EUGENE SPEICHER. Painted Twenty Years Ago

Historical Overtones in Native Painting

TWO LEADING NEW YORK ART DEALERS, Marie Sterner and James St. L. O'Toole, collaborated in the organization of an unusually interesting American exhibition which is being presented in the O'Toole galleries until Jan. 20. The show, besides striking a vital contemporary note, has about it an historical overtone imparted by exhibits of artists belonging to the preceding generation. Even in some of the contemporary exhibits there is a throwback to earlier years, for such men as Eugene Speicher, John Carroll, Yasuo Kuniyoshi, Kenneth Hayes Miller and Alexander Brook are represented by canvases executed before their techniques had matured into present channels.

Royal Cortisoz of the *Herald Tribune* found the show "uncommonly welcome," especially since "it brings back more than one artist overshadowed in recent years by the urgency of a modernistic generation."

"It is inspiring," Cortisoz continued, "to encounter the noble head painted nobly by Abbott Thayer in the *Young Woman*, and to meet again the silvery charm of Alden Weir in his *Willimantic*, a landscape giving a more gracious life to a partially prosaic subject. Some strong men of the not distant past are represented, Duveneck by *The Artist* and Gari Melchers by *The Gamekeeper*, both illustrations of technical authority; and in the imaginative category figures the enchanting *In Praise of Green* by Arthur B. Davies, with the *Noli Me Tangere* of Ryder introducing an even deeper strain."

Cortisoz, like the other critics, had high praise for George Bellows' *Emma at the Piano*, which he described as brilliant and "one of

the finest things" Bellows ever did. In it, the artist unleashed his full vigor, and using intense pigments, particularly rich blues and blacks, wrought a composition that is exceedingly virile, yet sensitive, with the femininity of the subject dominating the work.

The show's roster of exhibitors maintains a

consistently high level. Other noted artists included are: Albert Sterner, Everett Shinn, George Luks, Ernest Lawson, William Glackens, Leon Kroll, Rockwell Kent, Lee Jackson, George Inness, Childe Hassam, Robert Henri and Louis Eislerhemius.

Summed up, the exhibition, to quote Cortisoz again, "is a brave miscellany, in which the American artist abundantly demonstrates his distinction."

Grand Rapids Plans Annual

Grand Rapids, America's furniture capital, is being boosted into national art circles through the efforts of its Friends of American Art, a group which, during March, is sponsoring a first annual exhibition of work by American artists. The show, which will be held in the Grand Rapids Art Gallery, will act as a proving ground for pictures for the gallery's permanent collection. Top award in the exhibition is a \$500 purchase prize, which will add the jury's choice to the works already owned by the gallery.

All American artists are eligible, including the foreign born who hold first papers. Entries may be oils, watercolors, drawings, etchings, lithographs, woodblocks and sculptures. Zoltan Sepeshy, Helen Steketee and Ulfert Wilke will act as jurors of selection, while Otto Karl Bach, Charles R. Bowman and Constance Rourke will name the winners. Entry cards must be returned by Feb. 1, entries received by March 1.

Swedes in America

The Swedish-American Art Association is sponsoring its regular annual exhibition this month at the Club Woman's Bureau galleries in the Chicago store of Mandel Brothers. Opening on the 20th and extending through Feb. 14, the show will be composed of oils, watercolors, prints and sculpture. Top prize is the \$100 purchase award offered by the Vexjö Memorial Collection at Vexjö, Sweden.

Swedish-American artists and artists of Swedish descent are eligible to submit to the jury of selection. Entry cards and \$1 membership fees must be in the hands of the association by Jan. 6. For more detailed data, see the "Where To Show" column on page 34 of this issue.

Emma at the Piano: GEORGE BELLOW. Painted about 1913



The Art Digest



The Finding of Moses: JACOPO TINTORETTO

Great Tintoretto Enters Metropolitan to Echo Venetian Splendor

VENICE's great and powerful Jacopo Tintoretto painted, sometime near the middle of the 16th century, a canvas based on the Biblical theme of *The Finding of Moses*. A vigorous, superbly handled work, it emerged, after three centuries of oblivion, in the collection of the 19th century English academician, Richard Westall. In December, via the Gwynne M. Andrews Fund, it came to the Metropolitan Museum, to take a place beside Tintoretto's *Miracle of the Loaves and Fishes* and his *Doge in Prayer*.

An oil on canvas, 30 inches high and nearly six feet wide, *The Finding of Moses* was painted, according to Harry B. Wehle, curator of paintings at the Metropolitan, between 1550 and 1555, although L. Venturi in his volume *Italian Paintings in America*, dates it about 1570.

Wrote Mr. Wehle in the museum's *Bulletin*: "The main actors in the drama, Pharaoh's

daughter attended by a lady of the royal household, fully occupy the foreground. Their bodies are bent toward one another with splendid ease and amplitude like figures on a baroque pediment, while behind them two stout tree trunks give a note of satisfying verticality and strength. . . . The colors are extraordinarily vivacious and pleasurable."

"The rapid fluency of the master's brush," continued Mr. Wehle, "contributes no little to one's enjoyment of the picture—the spirited indication of robes defining long limbs and elastic torsos, the sparkling rendition of foliage, the hilarious wriggle of the paint that sends the distant hunters coursing after their quarry. In his headlong creativeness Tintoretto has left incomplete the figure of the princess, though that of her companion is finished in form and enriched with glazes."

Closest in style to the Metropolitan's new canvas are Tintoretto's three scenes from Gen-

esis, *Creation of the Animals*, *Adam and Eve*, and *Cain and Abel*, all of which now hang in the Venice Academy. "The compositions in these," said Mr. Wehle in elaborating on the parallel, "are built up with simple figures eccentrically disposed to constitute broad rhythms. The *Adam and Eve* especially resembles our *Finding of Moses* in the diagonal position of Eve and also in the sprightly painting of her girlish head, as well as in the rendition of the landscape. Tintoretto is supposed to have painted these subjects from Genesis between 1550 and 1553 for the Scuola della Trinità, completing a series begun by Francesco Torbido."

Though no conception of the power and genius of Tintoretto can be formed without a visit to Venice, the Metropolitan's three works from his hand constitute an enlightening echo of the full-bodied symphony which he made to resound from Venice's walls.

Eumorfopoulos

GEORGE EUMORFOPOULOS, Liverpool banker who became one of the great art collectors of all times, specializing in the Oriental field, died Dec. 19 in London at the age of 76. Four years ago he sold the bulk of his great art collection to the British Museum for a half million dollars, a price which art authorities agreed made the sale practically a gift.

Eumorfopoulos was born in Liverpool, the son of a Greek family which had lived long in England. According to the New York *Herald Tribune*, "He inherited considerable wealth from his father, the late Aristides Eumorfopoulos, and became a member of the banking firm of Ralli Brothers Ltd."

"Early in life," said the *Herald Tribune*, "Mr. Eumorfopoulos began to buy specimens of Chinese and Japanese art. His taste and knowledge of the history of Oriental art assured the excellence of his collection. He rarely made a mistake. His collection contained more than three thousand specimens and was particularly rich in Chinese gold

work, ceramics and sculptures of the Han, Sung and Ming dynasties. The catalogue of his collection, published over a period of years in several volumes, and offered for sale at \$750, was said to be the greatest work of its kind ever published."

Mr. Eumorfopoulos was a member of the committee which came to the United States in 1935 to arrange loans for the great Chinese art exhibition at London's Burlington House. This exhibition which opened Nov. 30, 1935, comprised 4,000 objects and covered 35 centuries. To Mr. Eumorfopoulos must go considerable of the credit for making it the greatest showing of Chinese art ever assembled outside Asia. His knowledge and wise council were invaluable.

Piatta Dies in New York

Ernesto B. Piatta, 65, Italian-born sculptor and former publisher of art and religious books, died in New York Dec. 21. His best known work is the design for the uncompleted Navy and Marine Memorial in Washington.

Brooklyn Emerging

ATTENDANCE FIGURES issued by Laurence P. Roberts, director of the Brooklyn Museum, constitute an irrefutable assurance that the institution is steadily growing as an influence in its community. During November, the report disclosed, the museum attracted more than 33% more visitors than during the same month last year. This increase is one of the largest in the institution's history.

Likewise, the museum's department of education is steadily expanding in scope. Its November attendance was nearly 22,000, a number greater than the totals for the same month in the previous five years.

Brooklyn's museum, through the activities of Dr. Herbert J. Spinden, is also entering the program of inter-American cultural exchanges. Dr. Spinden, who is curator of American Indian Art and Primitive Cultures, was recently appointed by the State Department to the Continuation Committee of the Conference of Inter-American Relationships in the Field of Art.

"As Ever, Ernest"

FREDERIC NEWLIN PRICE, president of the Ferargil Galleries, was for many years a close friend of Ernest Lawson, stuck with him through both fame and failure, and when he learned of Lawson's tragic death, felt only sad bitterness that America, vocally proud of its art appreciation, could permit so talented an artist to endure economic misery that helped cut short his brilliant career. Mr. Price in a "letter to the editor" writes:

"The sudden death of Lawson is an almost perfect example of the reward to fine artists in America. Lawson was a great American, kindly, prodigal perhaps, but gentle, hard-working. His recent letters show his keen aliveness and the reward he reaped from the culture centers. I cite a few examples:

"Letter of Nov. 10, 1937: 'I will send the pictures soon, as I now have a set of teeth, and although they are devilish I am looking on life with a better eye accompanied by better teeth. I've had a chance to get a better perspective on art in general. It seems to me that young moderns are in a bit of a mist trying to paint something they don't know what themselves. It seems to me they are trying to portray their inner emotions. Look at the surrealism thing. Wouldn't you say they portrayed rather complex emotional reactions to material things? Now this is the point. I believe man's emotions can be expressed in a clear understandable way with color. I believe I can take one simple well balanced landscape, use it as a foundation and paint in three keys and depict the three major emotions in a man's life—anticipation, realization and retrospection. Take anticipation—early dawn, tender color, etc. Realization—intense key with vivid brilliant color. Retrospection—restful twilight or colorful night, low key, violet tones. As ever, Ernest.'

"Letter of Dec. 27, 1937, four days after the Metropolitan Museum bought Lawson's *The Beach, Miami*: 'Seriously, aside from the fact that the hard cash is absolutely necessary, the sale of a picture like that does more for me than just put cash in my pocket; it puts faith in my heart and gives renewed energy, fresh inspiration and encouragement. As ever, Ernest.'

"Letter of April 11, 1938: 'Do send me some money. I owe the Powells and have no money for paints and have less than five dollars, can't pay express. I have never needed money as I do now. So advance me some more or sell a picture. I am in despair, but the pictures are good as ever. As ever, Ernest.'

"Letter of May 11, 1938: 'Nothing sells here and I mourn and mourn. As ever, Ernest.'

"Letter of Oct. 30, 1939, ending: 'Am thrilled at your idea of a comprehensive retrospective show. Best I ever had. Do write me. I need cheering up. As ever, Ernest.'

"This great artist, pushed into despair by poverty and dejection, had great days. Chase in 1896 proclaimed him America's greatest landscape painter. Huneker recalled his 'palette of crushed jewels.' He worked with knife, brush and thumb. Once his friend Henry McBride called, and seeing a saw and hatchet on the table enquired 'When do you use these, Lawson?' His subject was lake, tree and field. No communist picture, no propaganda that looks like the inside of a cat, but brilliant color and complete illusion of beauty in his inimitable manner. He asked too little and received not that. He loved and was loved. He painted the irresistible masonry of his soul. Lawson will sit with the Gods, but the question still unanswered in this mechanistic American land of gold is—What will you say American money?"



ERNEST LAWSON (1873-1939)

Lawson Is Gone

ERNEST LAWSON, veteran American impressionist and member of the famous "Eight of 1908" group of rebel artists, drowned in Miami, Florida, December 18 or the day previous. His body, fully clothed, was found in the ocean at Miami Beach, his cane laying on a bench on the beach. The 68-year-old artist had been in ill health for some time, and it is believed that he suffered a heart attack near the surf.

Of the original "Eight," who jolted New York's and America's complacency in art more than thirty years ago, laying down the foundations for the present American school of artists, the passing of Lawson leaves only two surviving members, John Sloan and Everett Shinn. The other five members were Arthur B. Davies, William J. Glackens, Robert Henri, George Luks, Maurice Prendergast.

With a palette composed of, as a critic once put it "crushed jewels," Ernest Lawson wrought a scintillating picture of New York streets, Florida coastal scenes and other subjects on his canvases. The swimming, opalescent color of impressionism remained throughout the artist's career his chief mode of expression, and through it he achieved a renown that brought him many medals and awards and recognition at home and abroad.

Lawson's teachers were Alden Weir, John H. Twachtman at the Art Students League, and various masters in Paris. He was born in San Francisco in 1873 and, after studying with the two American masters, he spent the years 1903-04 in Paris.

Credited with having been one of the first American artists to realize the possibilities of the American scene in painting, Lawson applied the technique of French impressionism to the painting of local, realistic scenes. With the exception of a year of painting in Spain in 1916 he remained most of his life in his native country. Despite the fact that Lawson achieved national fame early in the century and his paintings were purchased by numerous museums, his later years were financially difficult.

A serious illness forced Lawson to spend much of his time in recent years in Florida, where he had been actively at work painting landscapes in his familiar manner and also in a newer manner to which he had lately turned—one in which introspection and philosophic contemplation were playing a major part. One of the latter paintings was reproduced in the Dec. 15, 1938 issue of THE ART DIGEST.

218 Collectors

THE COLLECTORS OF AMERICAN ART, an organization working to expand the market of living artists, distributed 218 works of art to an equal number of members on Dec. 12. The presentations, which are determined by a drawing, consisted of 18 paintings and sculptures, 100 impressions of Alfred Hutty's dry-point, *Cedars*, and 100 impressions of James E. Allen's lithograph, *Heavy Ploughing*.

The paintings and sculptures which were allotted, and the members who drew them:

Landscape by Herbert Barnett, to Mrs. H. L. Michaels; *The Haul* by Robert W. Blinn, to Mr. Philip A. Benson; *Country Scene* by Louis Bosa, to Robt. M. McDonald; *Skating at Night* by Louis Bosa, to Mrs. Bernice West; *Water-fowl* by Otto Botto, to W. Kenneth Anderson; *Going to Work* by Nathaniel C. Burwash, to Frank Reale; *Bathers* by Nathaniel C. Burwash, to Mrs. Dorothy Waldron; *Street Market* by Samuel Grunwald, to Mrs. Dora Schatia; *Girl Praying* (wood-sculpture) by Boris Kagen, to Dr. Grace L. McCann Morley; *Snow in the Dunes* by Bernard Klonis, to Miss Jean F. Peck; *Colorado Country* by Guy Maccoy, to Mrs. Valetta Swann; *Fantasy* by Oliver Mason, to Geo. W. Bailey, III; *Alaskan Scene* by Tony Mattei, to Mason W. Wells, Jr.; *Late Summer* by Joseph S. Nyme, to Mrs. F. R. Titcomb; *Mountain Scene* by John C. Pellew, to Mrs. Louis Fortunato; *Mill Houses* by Maurice Sievan, to Mr. Arthur Peck; *Bouquet* by Max Schnitzler, to Mrs. Berthea Aske Bergh; *The Canal* by Ellis Wilson, to Miss Margaret Addison Bayless.

Membership in the organization, far from being limited to individuals, includes numerous museums, institutes and art schools. The group also maintains a national representative, Guy Maccoy, who conducts a trailer-lecture-tour from coast to coast. Colleges and art institutions wishing Maccoy to address their audiences can make arrangements through Herbert B. Tschudy, secretary of the Collectors, at 38 W. 57th St., New York City.

"Taste Is Not Spinach"

[Continued from page 3]

items, one pronounced by the museum as good taste, the other bad. These exhibits ranged through Sheraton chairs, draperies, etchings, aluminum saucepans, pots, mirror frames, lamps, copies and originals of paintings. Then the public was invited, handed a pencil and card, and challenged to a test of taste. At the end of the maze was a chart saying "These are what we believe to be the correct answers." Those who made six or less mistakes were awarded a rose to sport during the balance of the preview evening.

The results: Out of 300 at the preview, 18 got roses. And of these 15 were women, and 3 were men. Only one scored 100 per cent, 22-year-old Anne Cottrell, of the staff of the *Richmond Times Dispatch*. While some disagreed with the museum's opinions, all showed deep interest. The supervisor of schools is using the exhibition as final examination in art courses in Richmond schools. Telegrams have poured in on Director Colt. Most important is the subsequent gain in attendance.

Burchfield for San Diego

Charles Burchfield's *Rainy Night*, a water-color done in 1930 at the same time he painted the much publicized *Promenade* with which it may be compared, has been acquired by the San Diego Gallery of Fine Arts. Characteristically dark and somewhat acid, *Rainy Night* is another record of Victorian architecture along America's Main Streets.

The Art Digest

Architrocities

EVEN A SHORT DRIVE through almost any American city will bear out the axiom that more atrocities have been committed in the name of architecture than any of the arts. This is especially true of official cities like Washington where public buildings are essentially unfunctional monuments that serve more as mementos to life in ancient Rome than as places in which the work of government can be efficiently carried out.

One explanation of this cultural lag, in addition to the obvious one of obsolescent firms with impeccable "connections," is the contemporary architects' dependence on blue prints rather than on actual building experience. This explanation, made by Victor Hammer, prominent Viennese artist and craftsman now teaching at Wells College, was offered to Forbes Watson, advisor to the government's Section of Fine Arts, during a tour of Washington buildings to inspect the Section-sponsored murals and sculptures.

The pair found interiors whose usefulness was impaired by a rigid inelasticity imposed by the designer's total absorption with monumental exteriors rather than with thought of the ultimate function and use of the interior.

"I do not wish to be dogmatic," said Mr. Hammer, "but in my opinion, as an artist, it appears to me that too often architects show in their designs lack of familiarity with the substance of the building. To me the slaves to the blue print appear unfamiliar with the substance of life. Yesterday we saw the Archives Building and the National Gallery. Imagine an architect with understanding of life designing such a museum. I will guarantee, from its exterior, that the interior plan is entirely inelastic. If so, in a few years, when the museum acquires works of art, not now planned for, internal changes will have to be made at great expense."

The Vienna artist was emphatic in stating that he was not criticizing an individual, but was, rather, drawing attention to serious fissures in a tradition. "The fault lies," he explained, "in an educational system which insists that in an age of mass and machine production the architect shall select for his model buildings which were designed for an age of hand construction."

Mr. Hammer, whose vision is trued and sharpened by a rich background, found much to praise in the government-sponsored decorations he inspected. "The murals and sculpture of the artists working for the Section of Fine Arts," he stated, "constitute a very serious body of work. All of it is in the true occidental tradition. Best of all it is free of official clichés. It is greatly handicapped, however, in most cases by its unfortunate placement. Look at most of the spaces to which your mural painters have been condemned. Could they be worse?"

The obvious solution, and one in which Mr. Watson's tour companion concurred, would be intelligent collaboration of the painters, sculptors and architects concerned.

Mr. Hammer's conclusion: "I do not think, after looking at this work for so many days that there is a more important art movement in the whole world or has been since the great days of Italy than this movement to decorate your Federal buildings. It is an axiom that the earth produces with the aid of the sun. The same can be said of the artist. He flourishes when the people offer him opportunity. Make no mistake, the Section of Fine Arts is sunlight for the American artist, sunlight crossed, I hope only for the time being, by the dark shadow of the paper methods of building now so prevalent."

1st January, 1940



Queen Henrietta Maria: ANTHONY VAN DYCK

Notable Van Dyck Given to San Diego

WHILE PASSING through San Diego last month on his annual journey down from the Arctic, Santa Claus paused in front of the Fine Arts Gallery and delivered a bulky package to the museum doormen. Opened on Christmas morn, the package was found to contain one of Van Dyck's paintings—his *Portrait of Queen Henrietta Maria*, which for centuries had hung in the rural ancestral halls of the Marquess of Ailesbury.

Acquired through the Knoedler Galleries, New York, and presented anonymously for Christmas Day exhibition, the painting depicts one of the reigning beauties of the time when English history was in its most eventful period. Henrietta Maria, the wife of Charles I of England, was born in 1609, the daughter of Henry IV of France. She was little more than 14 when the first serious overtures for her hand were made on behalf of Charles, Prince of Wales; and her brother, Louis XIII, consented to her marriage only on the condition that the English Roman Catholics be relieved from the operation of the prevailing English penal laws. A year later Charles was King, and Henrietta his 15-year-old Queen.

The early years of the marriage were unhappy for both. Charles soon found an excuse to break his pledge and the young wife was offended. The flames of discontent were fanned by the court favorite, Buckingham, but after his assassination the two were brought again into affectionate bond that never loosened.

Life in a brilliant court and the duties of a young mother with a brood of children kept Henrietta busy for many years, but concern for her co-religionists eventually led her to

establish diplomatic relations with the Vatican, an action which Protestant England viewed with alarm. When the Scottish revolt broke, she raised money to support the King's army on the borders in 1639 and then threw herself into the plot to use Scotland against England in the ensuing religious strife. She then fled to the Continent, returned to England with a band of Loyalists and a year later fled again to France. Her husband was executed in 1649, and the years of her exile were years of suffering that were not relieved by the Restoration. She died in June, 1665, near Paris, where she had gone "in search of the clearer air of her country."

Van Dyck was court painter to the Stuarts, and the San Diego portrait is mentioned in an old memorandum as "A Queen dressed in Blue." Henrietta is clothed in a blue silk gown, slashed at the sleeves and ornamented with jeweled clasps and buttons. A jeweled crown is on the table at her side.

The painting is one of 13 which Van Dyck painted of the Queen. He did six of the King and Queen together, and 16 of the King alone. Most of the other portraits are in the Royal collections and public galleries of England.

Twenty Years of Lovet-Lorski

Twenty years of the career of a sculptor will be summed up in the exhibition of the work of Boris Lovet-Lorski from 1920 to 1940, which the Wildenstein Galleries of New York have assembled for presentation, beginning Jan. 10. Lovet-Lorski, who was born in Russia but is identified with American art, has gone through a number of distinctive phases.

David and Ingres, Classic Giants, Joined in Important New York Show

DAVID AND INGRES, two fervent Gallic classicists who differed widely, however, in their respective interpretation of that ideal, provide a joint exhibition which will open at the Knoedler Galleries, New York, on Jan. 8. It is a loan exhibition that has already been on view at the Springfield Museum of Art, and will be shown at the Cincinnati Museum during February.

A dozen paintings and five drawings by the senior of the two, Jacques Louis David, and nine paintings and a score of delicate pencil sketches by his pupil, Jean-Auguste-Dominique Ingres, have been assembled from various public and private collections, and are accompanied by an illustrated catalogue containing a twentieth century estimate of the two men by John Lee Clarke, Jr.

The classic ideal, Mr. Clarke points out, will always intrigue something that is inherent in the nature of a Frenchman, "no matter what swings the pendulum may make away from it during the transition periods." It has flowered many times in France, early with the work of the Bergundian carver, Claus Sluter, later with the art of Poussin and the writings of Racine and Corneille, and it reached its heights at the time of the Revolution, which, in itself, was a classical activity.

David was the product of the latter, and though a giant, he was, in Clarke's estimation a "puny" one. He was drawn into the Revolution by his adventurous spirit. Taught first by Boucher whose rococo style he could not master, David reached artistic integrity

only after a trip to Rome. There he learned cold, hard laws of balance and spatial equation from antique sculpture and his painting developed a static quality that emphasized verticals and horizontals. It was, in a way, an escape from the precarious political life he led as the darling of the Napoleonic group.

"At the outset," writes Clarke, "let us admit that David himself was not a great artist. He was of great importance historically—not because he helped vote a King's head off—and he sired artistically a greater painter than himself. It is these two considerations only that are of interest here."

He sired Ingres. The two, master and pupil, were always the closest of friends, but as Ingres gained his maturity in art, a wide gap separated the two in their understanding of the meaning of the classic. To David it was an Absolute—something greater than nature, something that the Greeks alone had achieved, and the Greeks were greater than nature.

On this Ingres disagreed. Paradoxically he was a realist-classicist. He believed too in an Absolute, but it was in Nature, and the faithful representation of nature was the only way to catch it. And the medium was line, drawing.

As time passed, removing David from the arena of art conflicts, a new, formidable enemy of classicism arose: Romanticism and its able protagonists, Gros, Gericault and Delacroix. And, in the ensuing aesthetic war, Ingres,

to his master's credit, fought a magnificent battle for the cause of the Classic ideal. Therein lies the later importance of both artists.

Most of the David canvases are portraits, and one is of the artist, himself. Frank Jewette Mather, Jr. has lent his study of *Marat*; the Springfield Museum has lent its *Portrait of Madame de Servan*; Cincinnati its *Young Girl*; and Toledo its *Portrait of a Gentleman*. From the Wadsworth Atheneum comes *The Lictors Bearing (to Brutus) His Sons' Bodies* and from Detroit are two studies of Roman warriors.

The Ingres group is more distinguished, with a portrait of *Paul Lemoine* from the Nelson Gallery; *Mlle. Jean Gonin* from Cincinnati; a portrait of *Architect Desdébant* from the Bescançon Museum, France; two studies of *Paolo and Francesca* from, respectively, the collections of Mrs. Louis F. Hyde and Robert Lebel; several studies from the collections of Charles P. Curtis and John Nicholas Brown, and loans from the Chicago and Albright museums.

The group of Ingres drawings is especially distinguished, illustrating the artist's objective realism in delineating the Gatteaux family, Jean Gonin, Leclerc and Provost, M. Guillon-Lethiere, Mme. Hayard, Mme. de Haussonville, M. Jal, and many others, each of them a masterwork of draughtsmanship.

Open to Midwesterners

Two new purchase prizes, one of \$50 for a watercolor or pastel, and another of \$25 for a drawing or lithograph, are innovations in the forthcoming annual Midwestern show at the Kansas City Art Institute. Open to all who consider themselves Midwesterners, the exhibition will be held from Feb. 4 to 25. Closing date for entry blanks is Jan. 22.

The jury this year comprises Paul Harris, director of the Des Moines Art Association; John F. Helm, Jr., director of the Kansas State Federation of Art; and Kenneth Hudson, director of the Washington University School of Fine Arts. Other details are listed in the "Where to Show" column, page 34.

From the Argentine

A comprehensive exhibition of the Art of Argentina, arranged on behalf of the State of Virginia and the Virginia Museum of Fine Arts by Alexander W. Weddell, former U. S. Ambassador to Argentina, and placed in care of the Virginia Museum by the Argentina Government, will open in Richmond on Jan. 16, continuing through Feb. 26. There will be more than 100 paintings, 50 sculptures and 80 prints, filling the museum's entire ten galleries on the main floor.

This great exhibit will place the Virginia Museum in the forefront of the nation's cultural institutions which are mobilizing their facilities in the service of the U. S. State Department's broad program of promoting closer inter-American relations. With the course of world events making it expedient for Uncle Sam to strengthen his longitudinal ties, Secretary of State Cordell Hull has planned a "Good Neighbor Policy" that will rest upon appreciative cultural understanding as well as treaties and protocols. Argentina, a nation of energetic people in a temperate clime, has a flourishing native art of quality and beauty, and it is undoubtedly true that it has something to teach the artists of the United States.

*Portrait of Madame de Servan: DAVID
Lent by the Springfield Museum.*



Independents Move Across the Tracks

A TIME-HONORED American art tradition will topple on April 18 at the opening of the annual exhibition of the Society of Independents. The show is to be held, not in the barn-like Grand Central Palace, where it has usually held forth for 24 years. It will be held right in the very precincts of the National Academy, at the Fine Arts Society building on West 57th Street.

The move, announced by John Sloan, is being taken "for the public good alone." "Fifty-seventh Street today," says Sloan, "is New York's great art center. As it is our policy to present to the public younger artists—men and women who have yet to make their mark in the art world—it stands to reason that our new location will ensure for them an opportunity to display their creations to better advantage."

Sloan also expressed the belief that the opportunity offered creative talent to display their works "on the same walls where the illustrious of the past and recognized contemporaries have won prizes" will prove a big incentive to a large number of artists to exhibit with the Independents next Spring.

The same galleries regularly hold the annual exhibitions of the National Academy, the Architectural League, the American Watercolor Club, the Allied Artists, the New York Water Color Club, the New York Society of Painters and Sculptors and the National Association of Women Painters and Sculptors. Contrary to popular conception, the American Fine Arts Building is not owned by the National Academy, whose headquarters it houses.

The Independents expect entries from more than 400 artists next Spring.

Returned to Utopia

The scene of the New York World's Fair, with its flower gardens covered and with its festive statues wrapped in burlap, is at present permeated with a strong gone-for-the-season atmosphere. In contrast, however, is the site of the \$4,000,000 Russian pavilion, which, because the Soviet's preoccupation with "liberating" Finland, is now being demolished. Lending a particularly gone-for-good appearance to that site is the 80-ton stainless steel statue of the Russian worker which, instead of dominating the fair grounds from its lofty perch, is now visible only between the slats of crates. The statue, known familiarly to fair workers as "The Bronx Express Strap-Hanger," or, more simply, as "Big Joe," will leave for Russia in the near future.

Rumors abound as to the final disposition of the ground on which the Soviet pavilion stood. According to some, it will be left vacant as a pointed marker of Russia's withdrawal from The World of Tomorrow. Others say that it will be made available to organizations raising funds for the courageous Finns. No rumor, however, is the half-day holiday which Borough President George U. Harvey granted all school children under his jurisdiction in celebration of Russia's absence from the exposition which, as its motive, extols friendliness and the community spirit among the nations of the world.

The "Last Word"

"We walked into Quest's back room and saw the fish painting by Chaim Soutine, the Paris Jew who came from Poland. This, to our mind, is the last word in present-day painting."—COPELAND C. BURG, *Art Critic*, Chicago Herald-American.

1st January, 1940



Estelle au Chapeau Rouge: AUGUSTE RENOIR

The Delicacy and Charm of Femmes & Fleurs

"INGRATIATING," "delightful" and "charming," are three of the adjectives three New York critics used to describe the *Femmes et Fleurs* exhibition which the Carroll Carstairs Gallery is presenting until Jan. 6. Devoted, as the show's title suggests, to women and to flowers, the Carstairs exhibit underlines a kinship that many a poet has extolled. Delicacy and charm, vivacity and color are the keynotes, caught and rendered brilliantly by a choice roster of artists made up of Degas, Renoir, Morisot, Redon, Rousseau, Toulouse-Lautrec and Vuillard.

Headlining the group, according to the consensus of metropolitan critics are three paintings: Degas' *Les Femmes qui se Peignent* (reproduced in the Dec. 1, 1939, issue of THE ART DIGEST), Toulouse-Lautrec's *L'Accroche-Coeur* (reproduced in the July 1, 1939, issue), and Renoir's *Estelle au Chapeau Rouge* (reproduced above).

The Degas, which has been shown in Brussels' Palais des Beaux Arts, London's Burlington Galleries and Paris' L'Orangerie des Tuileries, is an exquisitely drawn, simply composed canvas with a strength and impact that belies its small size. Characterizing it is a reality that is achieved with apparent effortlessness, the figures being in part accurately rendered and in part merely suggested by a few deft strokes.

The Renoir, painted in 1876, is alive with a vivid personality conjured out of nervous areas of the reds and blues that dominated the artist's palette in the 70's. Though this canvas is not a study for Renoir's *Le Moulin*

de la Galette, the subject, with her head in a different position but wearing the same dress, appears in the larger Renoir composition.

Lautrec's mastery of drawing and his ability to reduce a personality to its barest essentials are dramatized in *L'Accroche-Coeur*. Spartan simplicity marks the composition. The subject's face is projected from the wall by sharp, sure strokes, relying on spacing and intensity rather than on blending for effectiveness.

Also high on the critics' lists are Berthe Morisot's *La Femme au Chapeau de Paille*, which Royal Cortissoz of the *Herald Tribune* described as "brilliant." Redon is represented by a pert, trim, sensitively drawn *Lilac, Tulip and Poinsetta*, and Rousseau by a studied, carefully painted *Roses and Forget-me-nots*. The two Vuillard examples are softly colored and bathed in bright, clear light.

Wishing

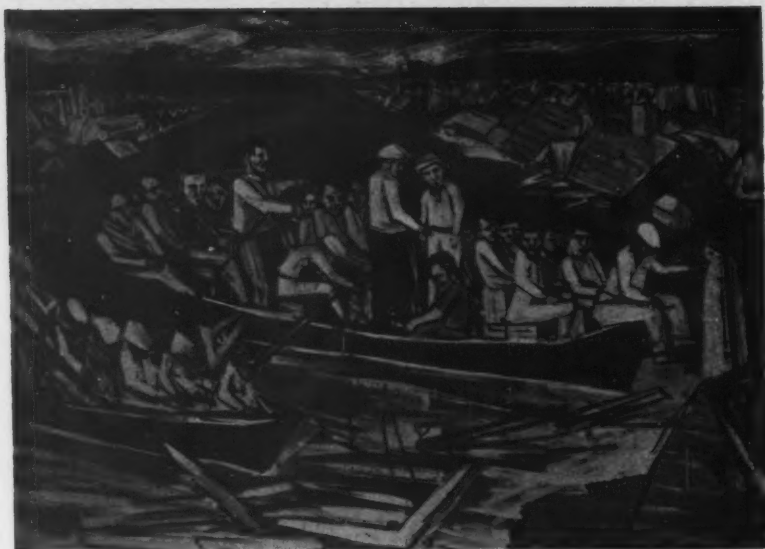
Picasso is that lucky guy

Who paints the wherefore and the why;
And paints with equal grace the wot
Adapted from the Hottentot.

He paints the insides and the outs,
The backsides and their whereabouts,
And things he knows and things he
guesses.

And though he concentrates on messes
Of strange distorted fabrication,
I wish I had his reputation.

—ANDRE SMITH



Flood Scene: HENRY KALLEM
Compare With Beckmann's German Expressionism

Social Protesters Become "New Realists"

WHAT of the social protesters these days? According to Elizabeth McCausland, their champion among the art critics, they have already ridden out the waves of their first phase—that of "compulsive dogmas" and "easy formulas and solutions"—and are now vigorous proponents of a new phase, Social Realism.

No longer, writes Miss McCausland, introducing an exhibition of young painters of this group, are scenes recorded "as the sorry diary of human driftwood, but as real, significant truths."

The new phase was introduced in a recent five-man show at the A.C.A. Gallery, New York, with paintings and sculpture by Max Frankel, Henry Kallem, Herbert Kallem, Morris Neuwirth, and Morris Shulman—"New York Realists, 1939." In the foreword to the catalogue Miss McCausland discusses their art in terms of recent art history, and, on her art page in the *Springfield Sunday Union and Republican*, she enlarges her points with deep conviction.

The critic first discusses Picasso, quoting his familiar remarks about "green indigestion" and his theory that art is individual emotion with no other purpose or meaning. "It would be a dangerous thing," she continues "to put up five young Davids against Picasso's Goliath unless one felt sure of reinforcements. Precisely the reason the writer feels so safe about writing a period to one period and beginning another is because these five are typical of the broad movement of forward-looking artists today. Differences of styles and esthetic conviction do not produce division, because within the broad limits of the present era artists feel themselves united by their will to create art full of meaning and value to the public. Artists of Picasso's age felt no obligation except to produce work full of relief to themselves."

The five young artists whose work reflects the new, the "purposive" realism that Picasso missed, believe that their art concerns everybody. "It is a modern humanism, an art directed outward to the people rather than inward to the individual painter or sculptor who produces it. To achieve its purpose it must make plastic terms popular terms. This involves many factors. Choice of subject matter, method of statement and the artist's success in projecting through his work his own

deep conviction and awareness about the human meaning of his theme."

Of the subject matter, Miss McCausland says: "To be sure, there are themes inescapably 'social,' as the flood disasters and the three miners going to work. But there are also scenes along the waterfront, swing bands depicted as earlier artists depicted corn husking bees, workers eating in a beanery, Broadway lights and Jersey landscapes." The themes do not come from the high life; they are the "simple colloquial language of day by day existence," and they are "not treated as superficial genre; these events happened, they affected the lives of human beings."

Emily Genauer of the *World Telegram* thought a new realism that would "fuse social content and documentary realism, and, employing abstract design as a tool, synthesize life and art," to be a valid aim, but one not entirely achieved in the A.C.A. show. She credited the five exhibitors with some means and imagination but not full equipment. Of Neuwirth: "His compositions are compactly built up. His design and his colors are both vivid and alive. But his faces are so badly drawn!

"They're like grinning, empty caricatures. Either they should have been stylized, so as to serve as nothing more than abstract elements in a larger design. Or, if he wanted detail, he should have made it expressive, revealing with it traits of character that might have been interesting. As they are, the faces remain empty, distracting, amateurishly drawn and absolutely meaningless. That goes for Shulman and Frankel, too.

"Henry Kallem is less guilty of bad facial drawing than the others. His work suggests that Tschachasov (and I wish someone could explain why an artist, interesting and original, to be sure, but still far from public acceptance or even from great achievement, could have become the model for so many younger men) has influenced him. His highly effective composition, *Flood Scene*, recalls in its vigorous, dynamic pattern of sharp diagonals, something of the older man's handling of design and of crowds."

The exhibition left behind a question the critics did not attempt to answer: What is realism? Is it a way of viewing life, or of painting life? If the latter, is German Expressionism's emotional style then a valid outlet?

Martin Scores

THE ART DIGEST last issue reprinted some of the laudatory remarks of Arthur Millier, Los Angeles *Times* critic, reviewing Fletcher Martin's one-man show at the Los Angeles Museum. Among other things, Millier termed Martin "one of the strongest, most individual painters in the group of Americans now leading the world's output of expressive art." In conclusion, the critic found that "the total effect from his drawings and paintings recalls the mixture of shock and loveliness with which only one previous American artist made his debut. His name was George Bellows."

Singled out by Millier and reproduced on his art page was the wistful girl standing in the doorway of *Tomorrow and Tomorrow* (see below). This picture will represent Martin at the Whitney Museum's American annual, opening late this month.

Herman Reuter of the *Hollywood Citizen News* did not exactly share Millier's enthusiasm. Martin "continues to baffle" him. Wrote Reuter: "Unquestionably he has a lot of stuff on the ball. He draws well, handles his paint competently and goes to no end of trouble in organizing his canvases. Yet the net result leaves me unwarmed. . . . If Martin painted with as much snap and joyousness as he draws with the pencil and crayon, he could have all my votes."

The next museum to honor Martin with a one-man show will be the Denver Museum, where Director Donald J. Bear is now arranging an exhibition for May. Recently the artist completed installation of a Government mural in the Lamesa, Texas, post office.

Hoffman Show Extended

The exhibition of paintings by Irwin D. Hoffman at the Associated American Artists Gallery, New York, has been extended through Jan. 6, and the group show originally scheduled for those two weeks has been canceled. The next exhibition will be the first one-man show by Lewis Daniel, Jan. 8-22. The schedule then continues with exhibits by Ernest Fiene, Jan. 23-Feb. 10; Don Freeman, Feb. 12-24; Samuel Homsey's watercolors, Feb. 14-26; and James Chapin's retrospective, including the Marvin Farm period, Feb. 26-March 15.

Tomorrow and Tomorrow: FLETCHER MARTIN



The Art Digest

Michigan Annual

THE ANNUAL EXHIBITION of Michigan artists, which followed the exhibition of the New York World's Fair masterpieces at the Detroit Institute of Arts, reveals 189 contemporary artists interpreting life as it is today—an interesting contrast to the old masters of 17th century Holland and 15th century Italy, who also painted what they felt. Sponsored by the Detroit Art Commission and the Founders' Society of the Museum, the Michigan show will continue through Jan. 14.

From the 211 exhibits, 16 prizes were awarded totaling more than \$1,200. Zoltan Sepeshy of the Cranbrook Academy of Art scored twice, winning the Mrs. Owen R. Skelton \$150 prize with his *Country Market* and an honorable mention with *Winter Landscape*.

Ben Glicker with *Humoresque* won the \$200 Founders' Society prize, and Mildred Williams took the Hartwig and Field \$200 prize with *Winter in Connecticut*. Another major winner was Marvin Beerbohm Georgia (Mrs. John Carroll) who took the Mrs. George Kamperman \$100 prize with *In the Park*, and Edgar Yaeger won the Lillian Henkel Haass \$100 prize with *Abstraction*. Constance Richardson's *Clouds Over Valley* captured the Sarah M. Sheridan \$100 prize.

Others prize awards: Ernest W. Moreau \$75 prize, to James Ashcroft for *Midwinter*; Walter Piper \$50 prize, to Jaroslav Brozik for *Mother and Child*; Mrs. Albert Kahn \$50 watercolor prize, to Francis Danovich for *Detroit Riverfront*. Other honorable mentions went to Mortimer Freer for *Storm on Ohio* and to Lilian Swann for *Negro Head*.

Art Auction Dinner

Prominent collectors and artists from all parts of the country have contributed paintings, drawings, etchings, sculptures, old silver and rare books which will be auctioned at a dinner to be held at New York's Hotel Astor on Jan. 31 for the benefit of the American Committee for Christian Refugees. Co-chairmen of the auction dinner committee are Chancellor Harry Woodburn Chase of New York University and Dr. A. S. W. Rosenbach.

Men and women prominent in the world of art, music and literature will act as auctioneers. Reservations for the affair can be made by addressing the Art Auction Dinner Committee at 9 Rockefeller Plaza, Suite 604.

Not Quite Sold

Maude Phelps Hutchins, artist-wife of the president of Chicago University, recently held an exhibition at the Quest Galleries, Chicago. Here is the reaction of Copeland Burg of the *Herald-American*: "Mrs. Hutchins has ability and is trying for something. At least she is not painting silly landscapes and dull portrait figures. Eventually she will produce something all her own. Chicago's art world is such a strange piece of business. The Art Institute this Summer gave a one-man show for Pauline Palmer. It was twenty years too late. Mrs. Hutchins' show is twenty years, or twenty months perhaps, too soon."

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Birth: MAX BECKMANN

Beckmann, Golden Gate Winner, in N. Y. Show

DURING JANUARY New Yorkers can see, in the Buchholz Gallery, the large symbolic triptych, *Temptation*, which won for Max Beckmann the \$1,000 top prize in the contemporary European exhibition at the San Francisco Exposition. The work, exhibited for the first time in London in 1938, is the center of interest in the large Beckmann show which continues through Jan. 27.

Dominating the exhibition are, together with the *Temptation* triptych, two broodingly symbolic works, *Death* and *Birth*. In them Beckmann has given visible form to philosophic concepts that mark him as unmistakably Germanic. His use of figures is unbridled, forms are built up with pigments varying from soft grayed hues to intense, full throated tones, and anatomy is distorted either to give more pointed meaning to the artist's message or to meet the exigencies of composition. Surrounding objects are defined

with slashing strokes made with brushes saturated in black and the deeper blues and greens.

Striking a simpler compositional note are two canvases, *The King*, which was shown in the 1937 Carnegie International and *Self-Portrait with Trumpet*, seen in the last Carnegie. In both the artist plays his color organ with the fortissimo stops open wide. His harmonies are deep and heavily accented.

In *Portrait of Ira M.*, dated 1939, the subject's expression, an admixture of amusement and intentness, is deftly caught with a few swift strokes. The remaining three exhibits from this year's production are landscapes, of which one, *Sacré Coeur de Paris*, is notably simple. Dominated by sharply defined areas of bluish white, the canvas is imbued with a sense of the towering majesty of the famous Paris landmark which it represents.

Looks Toward Scandinavia

With the world's minds drawn to the Scandinavian countries by the shock of brutal aggression, the healthy, vigorous and highly cultured civilization nurtured in that part of the world invites fresh appraisal. Glenn Wessels, of the San Francisco *Argonaut*, produced a pertinent paragraph on this topic when he wrote that "it is by no means impossible that the surge of friendliness for Finland aroused here by the recent attack upon her independence may bring along with it an increased interest in Finnish and other Scandinavian art and architecture. Of all the foreign influences of which our 'American scene' painters seem to stand so much in fear, this one could probably do them the most good and the least harm. For the Scandinavians are among the world's finest builders, craftsmen, handworkers, sculptors and painters. It would be fine to see a succession of Scandinavian exhibits."

Such a series of exhibitions would have

much to offer America, for, as Wessels points out, "progressive experimentation in all the arts has received healthy interest and encouragement in these Northern countries."

In Mahatma's Home State

Louis Eilshemius, the New Jersey-born artist who has achieved something near legendary status, is being accorded his first one-man show in his home state. The exhibition, on view at the Rabin and Krueger Gallery in Newark until Jan. 18, comprises 17 paintings, the earliest of which was painted in 1887, and the latest, in 1920, just a year before the Mahatma ceased work.

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*The Fair at Oegstgeest: JAN STEEN
Dramatizing "the Optimistic View of Life"*

Jolly Jan Steen Presented to Detroit

ONE OF THE NEW YORK WORLD'S FAIR masterpieces recently exhibited at the Detroit Institute of Arts—Jan Steen's *The Fair at Oegstgeest*—has been presented to the Detroit Institute of Arts through the generosity of Mr. and Mrs. Edgar B. Whitcomb, augmenting with a distinguished painting one of the finest collections of Dutch paintings in America. The picture, purchased by the donors from its anonymous Dutch owner, is an early work which shows Steen's rich imagination in portrayal of the common people.

Bustling with the congenial activity of rural yokels who have come to the market fair at the seacoast town, the painting shows scores of persons milling about the village square, dominated architecturally by a Gothic church and a tavern. Steen, who was a restless fellow himself and, before becoming a painter, a brewer and tavern keeper, is considered one of Holland's greatest artists.

"His work reveals the daily life of the times," writes Dr. William R. Valentiner, director of the Detroit Institute. "Jan Steen has done in painting what Shakespeare achieved in comedy—dramatized the optimistic view of life. His painting reveals the optimism of Dutch art at a time when people were thrilled with the happy spirit of adventure."

The gift of the painting by Mr. and Mrs. Edgar B. Whitcomb continues a tradition of museum benefaction established a half century ago by Mrs. Whitcomb's father, the late James E. Scripps, who made the museum's first gift in 1889. "Dutch painting was one of the fields of art in which Mr. Scripps was particularly interested," writes E. P. Richardson, assistant director. "Mr. and Mrs. Whitcomb have continued that interest, which is largely responsible for building up a collection of Dutch art which is the richest and most representative in this country."

Maxims on Art

"A WISE ARTIST will always be glad to paint on subject matter prescribed by other people, especially if he is paid for it. Thus he saves himself the most difficult part of artistic creation." So sayeth an anonymous maxim-maker as quoted in the *Bulletin of the Connecticut WPA Federal Art Project*.

"Needless to say," the project bulletin points out, "these Maxims on Art do not constitute an official statement of Project policy," but "are the work of one who has had some experience as an artist, a salesman, and an interested layman, and they seem sufficiently stimulating to offer to the scrutiny of our artists."

The unknown seer is something, too, of a cynic, especially in regard to professional art writers. "Pay attention," says he, "to the opinions of other people in approximately the following order of categories: art teachers, laymen, other artists, dealers and [lastly] professional critics."

"Art teachers can give you some of the wisdom distilled by mankind from centuries of trial and error. Laymen not only represent your present public, but give a fore-taste of what future generations will think of you (if at all). Other artists may be jealous and prejudiced, but they can give you technical suggestions of value. From dealers, though they probably all wish either to milk or ignore you, you can get some notion of what you are worth commercially. From professional writers on art you will get nothing at all except a few words like *plastic, rhythm, bravure* and *counterpoint*."

"In the long run, laymen are the soundest critics, and the soundest laymen are children under 13. Laymen will not, however, help to improve your work; they can only judge it as it stands. That is why they are not placed first in the foregoing list."

Here are some more pithy maxims:

"Don't forget that at least 90 per cent of the people in the world judge art exclusively by its subject matter. If you want to paint four turnips and an old overshoe, all right, and it may be good, but don't imagine that people are going to riot whenever it is shown."

"Paint what you like if you can, but don't hesitate to paint what other people like if you must."

"In pricing your own works, always do it on the basis of what you have actually received during the last year, or at most 18 months. Commercially speaking, a work of art is worth what you can get for it. It is emphatically *not* worth what you got for it before 1929. If you have not sold anything at all in the last 18 months, sell for whatever you can get."

"A paradoxical situation reigns in this country today: there is more general interest in art than ever before, but the sale of contemporary art is at an all-time low. Whether or not the artists of today are in any part responsible for this is an almost unanswerable question, but every artist would do well to ask it of himself at least once a week."

And, briefest of all the maxims is the cryptic advice: "Keep away from Mexico."

Cross Reviews 60 Years

An unusual exhibition, scheduled for the Art Club of St. Petersburg, Florida, is that of Anson K. Cross, well-known painter and teacher. The show, which opens Jan. 15, will cover a range of 60 years of painting, beginning with a landscape, the artist's first, executed in 1880. Other works bring Cross' career down to 1940, including portraits as well as landscapes.



"The Mystery of Winter"

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Albert Rosenthal

JUST AS HE WAS PREPARING to leave on Dec. 20 for Washington to paint a portrait of Justice Harlan Fiske Stone, death came to Albert Rosenthal, painter, etcher, authority on early American history and art. He was 76.

Over a period of approximately 25 years Rosenthal painted the portraits of more than 40 associate justices, among them Melville W. Fuller and Edward D. White, who later became Chief Justices and whose portraits, therefore, were purchased by the government after their deaths.

An expert on American art of the 18th and 19th centuries, Rosenthal served as a counselor for many museums and private collectors. In 1930 he won a \$5,000 verdict when his opinion that a Gilbert Stuart portrait of Washington was authentic was upheld by a jury in the Supreme Court. He had brought suit, originally asking \$15,000 damages, against Frederick Fairchild Sherman, prominent American connoisseur, who had brought the disputed canvas from England in 1923.

Born in Philadelphia in 1863, Rosenthal began his career by studying with his father, Max Rosenthal, a pioneer engraver and lithographer. Formal training began at the Pennsylvania Academy and continued under Gérôme at Paris' Ecole des Beaux Arts and at Munich.

The memorial volumes issued in 1889 by the Commission of Centennial Celebration of the Framing of the Constitution of the United States, contained etched portraits of Colonial notables executed by Rosenthal. He also copied for the reception room at City Hall the portraits of Philadelphia's first ten mayors; and for the City Hall and the Capitol in Harrisburg, he painted portraits of all the chief justices of the Supreme Court of Pennsylvania.

During the past 12 years Rosenthal spent much of his time in the historic old Hufnagel Mansion in New Hope, Pa., which he purchased and restored to its original condition. There, surrounded by walls of mellowed wood panelling and chandeliers of brilliant crystal, he carried on his painting and his researches in Colonial and early American history.

Surviving are his sisters, the Misses Frances and Esther Rosenthal of Philadelphia, and Mrs. S. B. Happenstal of Pittsburgh, a brother, David Rosenthal of New York, and a niece, Miss Carolyn Prince.

An Archipenko "Collective"

"Collective" is the name of a group of artists whose least common denominator is that at one time they have all studied art under Alexander Archipenko. With space allowing for exhibition of work of only 22 out of 50 members, "Collective" is making its debut in New York as a group at the Georgette Pasadoit Gallery, until Jan. 13. Painting, sculpture and drawings by artists from many parts of the country and professions are included.

Some of the participating artists have studied with Archipenko as long as ten years. Many are active now in the field of art education, among them Wallace Rosenbauer, acting director of the Kansas City Art Institute; Dr. B. C. Koch, art director of the University of Omaha; Peterpaul Ott, professor of sculpture at Northwestern University. L. A. Lowry, J. Klein, Lou Duble and R. Skelton are instructors in universities and colleges.

Other members of "Collective" include N. Bastien, V. Burpo, Doris Caesar, R. Caparn, K. Eckstein, L. Eggleston, S. Kennedy, E. Marron, M. Q. Morgan, M. Harris, I. Niswonger, E. Poucher, F. Schofield, M. Metzberg, and H. Sewall.

1st January, 1940



Portrait of Witter Bynner: HENRIETTE WYETH (1939)
She Let Him Talk for Fifty Hours

Henriette Wyeth Paints Noted Poet

DOMINATING a seven-man exhibition just closed at the Santa Fe Gallery was Henriette Wyeth's portrait of Witter Bynner, painted last year. The subject, prominent as a poet, magazine editor, and former president of the Poetry Society of America, is shown seated before one of the antique Chinese paintings from his famous collection. Flanking the Bynner portrait were oils and watercolors by Peter Hurd, Vernon Hunter, Josef Bakos, Gina Knee, Randall Davey and Cady Wells.

Bynner, prominent leader of the New Mexico art colony and celebrated as a host, reported to the *New Mexico Sentinel* that in his portrait Miss Wyeth "realized with a magical mixture of kindness and honesty, my anticipation of what it would be as a portrait of Witter Bynner." The artist, whose ability as a portraitist Bynner described as "uncanny," executed the commission during 10 five-hour sittings, which, said the subject, was "not so bad an ordeal for me since she permitted me to talk incessantly."

In the portrait, wrote the critic for the *Santa Fe New Mexican*, "nothing of the poet is lost in the expression of eyes and set of the mouth, even in the arrangement of the hands; but the robust quality of the man is combined

with the poetic likeness. Skin tones are exquisite, so alive in contrast to the dull gold and black of the Chinese painting and the soft green of his shirt. The portrait seems to live."

Carolina Sees Hutty

A "superior technical skill that is plain to be seen from the first drawing to the pulling of the print," resides in the etchings of Alfred Hutty of Charleston, according to a review of his work by Marion Wright in the *Charlotte Observer*. An exhibition of Hutty's prints was held during December at the Mint Museum in Charlotte, N. C.

"The power and originality of his work," continues Miss Wright, "are left intact, due partly to the fact that he pulls his own prints from his own press. This he believes, is as much his own duty as the original drawing. Easy precision and respect for artistic values endow his etchings with an emotional appeal born of a sympathetic understanding of the subject." One of Mr. Hutty's drypoints, a view of two wind-torn Cedars, was chosen for December distribution by the Collectors of American Art in New York.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

LOOKING BACK, it was an eventful year. One of those milestones that mark changing ways and tastes, new developments, progress and decay. . . . Eventful happenings and eventful shows.

It was easily the most brilliant old master season in many years. Exhibition after exhibition in New York celebrated the Dutch, the Flemish, the Venetian and other masters with a dazzling array of important paintings in the museums and galleries, and it was climaxed by the assembling of two priceless old master shows at the World's Fairs, East and West. Week after week came announcements of important acquisitions throughout the country, and this, too, was climaxed by the announcement that the Kress Collection was given to the National Gallery.

Curiosity concerning American painting reached staggering proportions. The general public, avid to know, quiz-conscious, enquired about art. *Life* Magazine and other general media leapt to the opportunity. The publishers, too, early in the year hatched their plans for the flood of books on American art that greeted the Autumn book lists. Picture books in full-color met the growing demand.

Two huge, all-inclusive exhibitions of American art were gathered together from all corners of the nation for exhibition at the World's Fairs. The Metropolitan Museum installed a unique American genre show; the Brooklyn Museum did its bit with an American folk art show; the New York Historical Society with an American historical art show.

Then Tom Benton shocked everybody with a complete about-face—an American Scener gone still-living and such. . . . The significance of it all: Those close to art happenings suddenly realized that nearly all of the important contemporary Americans have undergone a similarly drastic, generally healthy, change in the past two years. It became obvious that a wholesale pollination of the spirit was in progress, that the artists were changing and developing independently and according to some higher law, and not as a clamoring bandwagon, purposeless group.

At some point during last year Social Protest was consumed in its own heat and died

a quick death. Dali overshot himself, too, leaving his only way to recovery, the difficult road of struggling once again with age-old problems of form and color. But the memory of one exquisite cob-webby pencil drawing in his show makes us burn candles in the window for his return.

The two million dollar plant of the Museum of Modern Art was opened and presented "Art in Our Times" and then the Picasso exhibit, which wrote finis to a whole era in art. In its ten years of illustrating a paradox—the history of modern art—the museum has now caught up with time. There is no more history to be illustrated and all are wondering if the Modern Museum will now take a part in helping to create art history. Or will it continue to compete with "Art 404" at Siwash College.

Nothing is heard any longer from the Federal Art Project, fiercest topic of 1939 conversation. . . . No announcement, or hint of an announcement, of a director for the Metropolitan Museum has been forthcoming.

Events and Trends

Biggest disappointment of the year: the murals at the New York World's Fair, done by artists who demanded not so long ago. "Give us walls to paint and we will create a great mural art!" (We've got the ships, we've got the men, by gum). . . . Most thrilling painting of the year: Samuel Kress' tiny Watteau *Nude*, shown first in Knoedler's Classics of the Nude and later at the Masterpieces of Art show. . . . Most boring controversy: the syllogisms that battledored about concerning non-objective painting. . . . Most ridiculous conduct: that on both sides of the trade-union-in-art dispute at the Fair. (What, by the way, has happened to that controversy?) . . .

The ground was cleared last year for new things about to happen. If opportunity means anything in art, those things will happen soon, here in U. S., or, if given a U. S. market, perhaps in one of the Latin American countries. But the perennial grumpers can no longer deny that the nation is freed of nearly every old inhibition, except the last

Piazza San Marco, Venice: RAOUL DUFY. On View at Bignou's





*La Polera: JO CANTINE
At Marie Harriman Gallery*

lingering one concerning subject matter, and that the country was never so receptive nor appreciative, if still, perhaps, a bit strapped.

How well it will look in print: "The fourth decade of the twentieth century—starting roughly about 1940—witnessed the new era in art, the beginnings of creative work in North America. There, in a vast land carpeted with rich, diversified crops, punctuated by bustling steel cities, peopled by those stronger souls who, themselves or their ancestors, had been surfeited too long with Europe's ancient quarrels to remain with her, had crossed the Atlantic to America—there, in the early 40's, arose an art tinctured with the strength of all sections of Europe, but braced by the expansive order of a life of peace. . . ."

Dufy, Gay and Unworried

So as to open the New Year brightly, a Raoul Dufy watercolor of the *Palazzo Ducale* is reproduced on page 18, one of a group of new watercolors by the zesty and unworried Frenchman which are on view at the Bignou Gallery through January 10. Most of the new Dufy watercolors, and several of his oils which are also included, are views of Venice, Nice and Paris. One of the best is the picture reproduced herewith, a simplified, dashy view of the square with its inevitable pigeons, its lion of St. Mark sitting atop the column, its brand-new Mussolini-built (or perhaps "restored") campanile, and its multiplication of columns and arches, oriental and occidental.

The success of a good many Dufy pictures lies in the artist's effective use of multiplication of motifs such as in the treatment here of the arches. Like Flo Ziegfeld, who discovered that 50 chorus girls in a row are infinitely more effective than 10, Dufy has discovered that an infinite repetition of one sketchy motif makes it all pleasantly real.

In his oils, handled in much the same style, the Frenchman lacks dash and spontaneity, and these suffer considerably when shown alongside the watercolors.

Introducing Jo Cantine

The one-man exhibits offer great variety. A newcomer is presented at the Marie Harriman Gallery, Mrs. Jo Cantine, who is living and painting in Woodstock, the upstate artist's colony, and in Haiti. Mrs. Cantine received several good notices in group shows in past years.

There is nothing grandiose (except size

For Finnish Relief

An unusual auction of paintings, contributed by American artists and art dealers for the benefit of Finnish relief, was quickly and enthusiastically proposed over holiday lunches and cocktails in New York, and may take place in Mid-January at one of the large New York Galleries. Jon Corbino, Robert W. Macheth, Erwin Barry, Jonas Lie, and several others are among those who started the ball rolling, and daily more artists are joining in the plan. Readers desiring to help in the success of the auction will be referred to the proper parties on inquiry at THE ART DIGEST office. Here is an opportunity to acquire art and help Finland.

sometimes) in Mrs. Cantine's paintings; her world is a microcosm of forms, complete in their modest way, and her color ranges through a fairly wide scale. She has a telling knack of pointing up almost every painting with one final, pinning statement which, in the instance of the picture of *La Polera* (reproduced) is a stunning little nosegay attached to the model's hair. A large canvas called *Boy and Girl*, which shows two youths with a newspaper headline blaring "War!" is much less banal than it all sounds. It is a serious study in form and in psychological expression which would have carried just as much aesthetic and human weight without the headline.

Mrs. Cantine's landscapes, especially those of the familiar rolling foothills around Woodstock, betray her training there with McFee, and yet they too have an individual touch that is the artist's own. However, most visitors will probably prefer her bronzed world of Panama, Trinidad and Haitian people and places.

With Strong European Flavor

Another new show opening Jan. 3 is the second American appearance of Karin Van Leyden, this time at Nierendorf's. Miss Van Leyden's paintings, like her career, have a strong European flavor and the subject matter is in most cases the Italian scene. With soft, pastellish colors she paints the Piazza of Santa Croce in Florence with true Florentine rhythm, posing a group of dancers in the cobbled square that remind one of the Graces. In the movement with which she endows her figures, in landscapes or in seascapes, Miss Van Leyden achieves real charm. The heavy

[Please turn to page 34]

*Myself: KARIN VAN LEYDEN
At the Nierendorf Gallery*



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by

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Moonlight: EMLÉN ETTING

Emlen Etting Returns to Exhibition Arena

MUTED BLUES, old gold and time-stained yellows create a mood of wistful reverie in the new group of canvases by Emlen Etting on view at the Midtown Galleries, New York, until Jan. 20. The show is Etting's first in several years, and contains several poetized scenes from the Southwest, the trophies of a recent painting trip to that region.

Each Etting canvas holds itself down to a minimum of movements, to one personal statement generally, and the artist avoids complexity in both composition and color. A hidden zephyr sways the forms of plants and persons, which bend with sometimes a haunting movement, alone before the horizon-marked distance. Often the artist is able to take the most banal American scenes and endow them with the same poetry as he has the head of one of his models, titled *Moonlight*.

In *Pacific Freight*, Etting has taken a string of Arizona freight cars, thrown them against a lightly punctuated mountain background and given them grace. His *Road To Taos*, showing two energetic women walking down a desert road that stretches miles ahead, has a lilting and amusing quality. In *Girl's Head* the artist goes almost completely Florentine in his use of a graceful line. The portrait of *Arthur*

Rimbaud, the poet, has a child-like wonderment and an anaemia of form and expression that will leave many spectators unsatisfied. His fanciful *Gloria, Aged Two*, on the other hand, has all the authenticity of a portrait from life of a charming child in spite of the fact that it was painted from a photograph of his wife when she was a young lady of two clutching at her fiercely-mothered dolls.

Etting, who works in Haverford, Penna., was graduated from Harvard in 1928 and studied with Andre Lhote and at other academies in Paris. He has translated and illustrated Paul Valery's haunting poem, *Cimetière Marin*, which was published in 1932 by the Centaur Press.

Irwin D. Hoffman, Not Irving

A misnomer slipped into the story of Irwin D. Hoffman's exhibition at the Associated American Artists Gallery, New York, on page 13 of the last issue of *THE ART DIGEST*. In the caption under the reproduction and in the headline of the article Mr. Hoffman's first name was erroneously given as Irving, while it was correctly given as Irwin D. Hoffman in the body of the article. Sorry, everybody.

Boycott?

SHOULD AMERICA's typographic designers boycott printing type designed in Germany? The Graphic Arts Forum, composed of many famous names in contemporary printing in this country say Yes. Dale Nichols in a letter addressed to the editor of the *STA Bulletin*, of which a copy was sent to *THE ART DIGEST*, says No. Mr. Nichols:

"I was shocked to read that the Graphic Arts Forum composed of such well-known men as Frederic W. Goudy, Earnest Elmo Calkins, Rockwell Kent and Alfred A. Knopf are urging a boycott of all type designed in Germany. Art is international and definitely above momentary political squabbles. Type designing is a great art and is one of the very few contributions to our times which might be considered one hundred years from now (long after Nazi-ism is history) as being a worthy accomplishment of the 20th century.

"Why must intelligent men raise up boundaries against the universal language of art because of differences in opinion concerning international politics? Why should artists of other nations be thrown into the discard, not because of their abilities but because of their association with a political creed? Why should artists like Goudy and Kent, both of whom I greatly admire, take advantage of a fellow artist because of his country's political stand?

"Actions like this of the Graphic Arts Forum recall to my mind the burning of the magnificent Inca and Mayan manuscripts by the Spanish conquerors. And this was done, so I am told, because of differences in opinion regarding government and religion. If a man is truly big he should be big enough to see one hundred years into the future. Obviously, the sponsors of this proposed boycott of other artists are having difficulty in seeing beyond the pages of their daily newspapers."

Millier Finds a "Comer"

"One of the real comers," writes Arthur Millier of the *Los Angeles Times* of Sueo Serisawa, who came from Yokahama to Long Beach when he was eight years old. At the age of 29, he was given his first one-man show last month at the Tone Price Gallery, Los Angeles.

"Serisawa," says Millier, "paints landscape, still life with flowers, and figures in those richly colored low tones which appeal to many of today's best painters. He has remarkable feeling for the character of a scene, so that his pictures, whether of farms, streets, refineries, flowers or people are all portraits. This may explain why people like them for they buy his pictures readily." Formerly a student of George Barker, the artist is at present studying with Alexander Brook.

Sculptors Guild to Travel

Last year the Carnegie Foundation, acting on a wish to increase national interest in sculpture, made a grant to the Sculptors Guild. The funds, which will be used to finance the circuiting of the Guild's 1940-41 Travelling Exhibition, have already been put to work by the Guild's exhibition committee, of which Hugo Robus is chairman.

The show, now in the assembly stage, will consist of approximately 60 pieces, varying widely in size. Exhibits are being chosen for variety of form and material and with the idea of a cohesive group in mind. Making the selections are five anonymous members, assisted by two outside consultants of taste and experience. All members wishing inclusion will be represented in the Travelling Exhibition.

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Carnegie Buys Brook

ALEXANDER BROOK's Carnegie International prizewinner, *Georgia Jungle*, will remain permanently in Pittsburgh as part of the collection of Carnegie Institute. It became Carnegie property, Director Homer Saint-Gaudens has announced, through purchase by the Patrons Art Fund.

Selection of the Brook canvas for the number one honor at this year's Carnegie met with both public and critical approval. Painted last winter near Savannah, Georgia, the canvas (reproduced in the Nov. 1 ART DIGEST) pictures a Negro couple and four children standing in a broad landscape, flanked by a stagnant pool and a row of tumble-down shanties. "A scene," wrote John O'Connor, Jr., assistant director of Carnegie, "that because of its subject might be desolate and forlorn has been changed, through the artist's technique, appealing textures, and sympathetic handling, into an authentic American document, sensitive and beautiful."

Brook, Brooklyn-born and long a major figure in American art, studied under Kenneth Hayes Miller at the Art Students League, where he later taught. As an assistant director of the early Whitney studio galleries he did much to hasten the recognition of young artists. The Brummer Gallery in 1922 first presented Brook's work to New York, and the Carnegie Institute included him for the first time in 1930. That year Brook's exhibit, *Interior*, won second prize and the Albert C. Lehman purchase award. Four years later the artist was accorded a one-man show by the Carnegie Institute. Brook is at present teaching in Los Angeles' Otis Art Institute.

O'Connor characterizes Brook's work as "virile and robust," and adds that "he displays a brilliant facility, inventiveness in composition, and ease in maintaining a freshness of vision. Throughout his canvases there is a fine texture to his painting which does not rely on tricks of surface. His talent is the instinctive and unforced pouring forth of his own vigorous personality, but in the midst of his most hearty enthusiasms there is a marked order and an urge for fine expression."

At the close of the International show, *Georgia Jungle* was lent to the John Herron Art Institute of Indianapolis for its American exhibition. On the occasion of its return to Pittsburgh, sometime in February, the Carnegie Institute plans an official exhibition of all the paintings which have come to it through the Patrons Art Fund. The Fund, which since its founding in 1922 has acquired 38 paintings for the Carnegie Collection, is supported by the subscriptions of 21 Pittsburgh art patrons.

Stravinsky Debut

Igor Stravinsky, celebrated Russian composer, will represent his son at the formal opening of the latter's American debut at the Perls Galleries on Jan. 8. Theodore Stravinsky, well known in Europe, has sent over for his show 13 oils and 11 gouaches. Among the works are several portraits, including one of the painter's father, finished last summer, and a series of circus scenes, figure pieces, still lifes and landscapes.

Born in St. Petersburg, Russia, in 1907, Theodore Stravinsky has lived and worked in Paris since 1920, and has exhibited in numerous galleries in the French capital. Originally, he had planned to attend his Perls Gallery opening, but Europe's internecine combat made this impossible, and led to the selection of Igor Stravinsky to serve as host in his place. The show will continue to Feb. 2.

1st January, 1940



Flood: JON CORBINO

Montclair Acquires Turbulent Corbino

THE MONTCLAIR MUSEUM's increasingly important American collection has as its latest addition a tumultuous canvas, *Flood*, painted by Jon Corbino. Acquired through the Macbeth Galleries, it is one in a series which Corbino has devoted to the unleashed, destructive forces of nature. *Flood* has, since its execution in 1937, been exhibited at the Virginia Museum in Richmond, the Chicago Art Institute and in the World's Fair exhibition of the National Academy.

The canvas is richly pigmented and imbued with the characteristic Corbino feeling of excitement and movement. Husky, sculptural figures build up a pyramid at the left, in which gestures and attitudes create an atmosphere of fear. Flood waters break over the sides of a crowded boat as it reaches shore, and mothers lift their children to land and safety. Reinforcing the mood of the canvas is an ominous sky, glowing in isolated spots with an eerie luminosity. Stretching back from the turbulent foreground figures are the murky waters of the flood-swollen river.

In this work, as in several of related theme, Corbino undertook to dramatize man's conflict with the elements. That he succeeded in staging a dramatic presentation, suffused with

a convincing, stark mood, is widely accepted. Inspiration for the Montclair composition was the series of floods that ravaged Mid-Western river towns three years ago.

Congressman Sirovich Dies

Representative William I. Sirovich, Congressman from New York City whom ART DIGEST readers will recall as a leader in the effort three years ago to establish a Federal Department of Fine Arts, died in New York December 17. The vigorous bachelor Congressman, who was also a practicing physician, was fifty-seven years old. Sirovich was an active promoter in Congress of copyright legislation and bills for the welfare of the nation's artists.

The Sirovich Bill proposing the creation of a Federal Bureau of Fine Arts would have placed the U. S. Government permanently in the field of arts and letters as an active promoter and patron. It was argued heatedly and came to an ignominious end in 1937 when an Ozarks preacher-Congressman, Rep. Dewey Short of Missouri, burlesquing a dance in the House aisles, asked what would be done about the farmers after they had been taught to toe-dance.

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George, 1st Marquis Townshend: GEORGE ROMNEY
In the Percy R. Pyne, 2nd, Sale

Four Portraits Feature Parke-Bernet Auction

AFTER THE HOLIDAY FORTNIGHT, which saw little action in New York auction houses, the Parke-Bernet Galleries start the new year with an interesting schedule. The 1940 season begins on the 4th, when the first session of a two-day sale offers a library of English and American first editions collected by the late Paul Lemperry of Lakewood, Ohio. Running concurrently is a one-day sale, on the afternoon of the 4th, at which the early American furniture, silver, paintings and Staffordshire figures owned by Herbert Lawton of Boston will be dispersed.

On Jan. 5 and 6, as reported in the last issue of THE ART DIGEST, the noted collection of early American glass, Oriental Lowestoft porcelain and lustreware, formed by Mrs. Frederick S. Fish, will be sold.

A sale of special interest to collectors is scheduled for Jan. 12 and 13 when the paintings, furniture, china, Georgian silver and Oriental rugs belonging to Percy R. Pyne, 2nd, of Roslyn, Long Island, go on the auction block. Headlining the items in this dispersal are four important canvases by George Romney, Benjamin West, Sir Thomas Lawrence, and Hoppner. The Romney, reproduced above, depicts George, 1st Marquis Townshend who, after the death of Wolfe, was the commander-in-chief to whom Quebec surrendered after the historic siege. Painted in 1792, the canvas remained for years the property of the family of the sitter's second wife. It was shown in the Royal Academy in London in 1882 and has been listed in authoritative volumes.

The Benjamin West is a group portrait of Robert Auriol Hay-Drummond, 10th Earl of Kinnoull, and his brother and sister, a work which has been seen in exhibitions in the

Brooklyn and the Pennsylvania museums. The Lawrence canvas pictures H. R. H. Duke of York, and the Hoppner, Lady Almeria Carpenter.

The furniture of this sale include tables, chairs and other pieces in styles characteristic of the William and Mary, Queen Anne and Georgian periods.

Coming up in the last fortnight in January is a four-day sale, beginning on the 17th, which is of unusual importance. In it the library, the paintings, the engravings and the furnishings belonging to the late Clendenin J. Ryan of New York are to be sold. In every section are works bearing the signatures of artists and craftsmen of world renown. THE ART DIGEST in the Jan. 15 issue will carry a full report of the Ryan offerings.

Auction Calendar

Jan. 4 & 6, Thursday & Friday afternoons & evenings, Parke-Bernet Galleries: from the library of the late Paul Lemperry of Lakewood, Ohio: 1st editions of English and American authors. Now on exhibition.

Jan. 4, Thursday afternoon, Parke-Bernet Galleries: from collection of Herbert Lawton of Boston: Early American furniture, silver, paintings, miniatures and Staffordshire figures. Now on exhibition.

Jan. 5 & 6, Friday & Saturday afternoons, Parke-Bernet Galleries: from famous collection formed by Mrs. Frederick S. Fish: Early American glass comprising Sandwich lacy and other pressed glass, blown 3-mold and hand-blown and pattern-molded examples; Oriental Lowestoft porcelain; Staffordshire, Bristol and Sunderland lustreware. Now on exhibition.

Jan. 10 & 11, Wednesday & Thursday afternoons, Parke-Bernet Galleries: from the collections of Percy R. Pyne, 2nd, and others: library sets of standard authors; American & English first editions. On exhibition from Jan. 6.

Jan. 12 & 13, Friday & Saturday afternoons, Parke-Bernet Galleries: from the collection of Percy R. Pyne, 2nd: English 18th cent. furniture; Georgian and other silver and Sheffield plate; English & Chinese porcelains; British sporting pictures; 3 important portraits by Lawrence, Romney and Hoppner; antique Oriental rugs. On exhibition from Jan. 6.

Jan. 17, Wednesday afternoon, Parke-Bernet Galleries: from the library of the late Clendenin J. Ryan: sets of standard authors; 1st editions of George Bernard Shaw; complete set of American Turf Register. On exhibition from Jan. 13.

Jan. 17 & 18, Wednesday & Thursday evenings, Parke-Bernet Galleries: from collection of the late Clendenin J. Ryan: masterpieces of engraving and etching, including examples by Martin Schongauer, Albrecht Dürer, Rembrandt, Van Dyck, Charles Meryon and Anders Zorn. On exhibition from Jan. 13.

Jan. 19, Friday afternoon & evening, and Jan. 20, Saturday afternoon, Parke-Bernet Galleries: from collection of the late Clendenin J. Ryan: Important 15th and 16th European paintings by Tiepolo, Andrea Solario, Mabuse, Romney, Hoppner, Ferney and Sartorius; Renaissance and modern bronzes by Giovanni da Bologna, Alessandro Vittoria, Barye, and Harriet Frishmuth; Limoges enamel plaques; English, French & Italian furniture; silver; table linens; antique Oriental rugs. On exhibition from Jan. 13.

Portraits of Places

In the "intimate" gallery of the Montclair (N. J.) Museum a retrospective exhibition of "portraits of places" by Theodore Hussa, Jr., is now in progress. The show includes landscapes which are being shown for the first time, and others that have appeared in national group shows since 1931.

New Jersey born, Pennsylvania Academy trained, Hussa maintains a studio in Manchester, Vermont, and many of the displays are expansive, sun-lit views of Vermont valleys and farms. Mexico, where the artist spent several months, also contributed much subject material to Hussa's show, particularly the depiction of the *Cathedral at Taxco*. The cathedral's towers and dome form the apex to a group of old Mexican buildings that spring out of a tropical slope.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries.

Paintings

De la Pena: *Nymph and Amor* (P-B, Newcombe, et al)\$470
Blakelock: *Moonlight* (P-B, Newcombe, et al)
Babcock Galleries 500

Furniture, Tapestries, etc.

American: Chippendale maple secretary, 18th cent. (P-B, Holmes, et al)\$375
McIntire, Samuel: Overmantel mirror (P-B, Holmes, et al) 270
American: Chippendale block-front secretary (P-B, Holmes, et al) 250
Louis XV: Aubusson tapestry *Apollo and the Celestial Orchestra* (P-B, Postley, et al) 600
Soho tapestry, *Atlanta and Hippomenes*, 18th cent. (P-B, Postley, et al) Herman Blank 700
Persian animal carpet (P-B, Postley, et al)
K. G. Nahigian 620

Hepplewhite: mahogany & needlepoint sofa, 18th cent. (P-B, Postley, et al) 375
Fereghan herati carpet (P-B, Newcombe, et al) 510
Chippendale: walnut scroll-top secretary, 18th cent. Pa. (P-B, Newcombe, et al) Katherine Turner 285
Andrews, W.: Queen Anne silver tazza, London, 1702 (P-B, Newcombe, et al) Mrs. B. D. Riegel 525
Sheraton: English (circa 1800) sideboard, former property of Lord Nelson (P-B, Newcombe, et al) Mrs. B. D. Riegel 900
Hillsdon, J. J.: Sheraton pedestal writing desk, English (P-B, Newcombe, et al) 385
Mortlake tapestry, *Venus and Adonis* (P-B, Newcombe, et al) C. Edward Downing 650
Tabriz silk prayer rug (P-B, Newcombe, et al) Y. Vartanian 470
Kirman carpet (P-B, Holloway) E. Lowitz 500

EXHIBITION OF DESIGNS IN GLASS FOR STEUBEN

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THE PRINT MAKERS: OLD AND NEW



Suffer Little Children: BERNARD J. STEFFEN

War Provides Timely Theme in Print Annual

THROUGHOUT LATTER-DAY ART HISTORY the print media have been more closely attuned to contemporary life than have the slower reacting media of oil, bronze and marble. Printmakers, having at their disposal a quick, inexpensive means of multiple expression, find it an admirable outlet for philosophical, economic and political observations.

In the Philadelphia Art Alliance's 17th national print annual, which closed Dec. 31, the close mesh of American printmakers with their times made the theme "War" a strong one, both in the prizewinners, Julius Bloch's *War* and Bernard Steffen's *Suffer Little Children*, and in the impressions of many other exhibitors.

"The war theme," wrote C. H. Bonte in the *Philadelphia Inquirer*, "carries over into the non-prize-winning groups, and finds its most shocking, satiric expression in Ralph Fabri's *Annunciation to the Shepherds*, a revelation of what the grim happenings of 1939 have done to an artist of high imaginative qualities. Here tanks and many another implement of today's horrific warfare, take the place of the accustomed placidities of Bethlehem. The print presses home its lesson in vigorous fashion, but the question of taste is for the individual to decide."

The *Inquirer* critic also noted a large number of prints devoted to Negro subjects, selecting for mention Ruth Starr Rose's *Swing Low, Sweet Chariot*, Bertram Goodman's *I've Cured*, Gustaf Tenggren's *Revival Meeting*, Blanche McVeigh's *Lil Mama*, and Margaret M. Law's *The Royal Wedding*. "There is much else to appeal to other, gayer tastes," concluded Bonte.

Dorothy Grafty of the *Record* characterized the show as "one of the most vital yet staged by the Alliance" and one that "touches art thought in America from the nude in the studio to children behind a bombed wall."

Miss Grafty, after pointed comment on the war theme of the two prizewinners, wrote that the artists "are not sure even of their own order, which is changing with the world order. Changing from the peace and quiet and dappled shade of the honorable mention

winning print, Walter Frame's *In the Woods, New Hampshire*, to the mad medley which is Benton Spruance's satire, *The Thirties, Requiem*, with classic nudes fiddling around a bier while a railroad engine puffs steam in a mechanized world.

"What does it mean? One thing to you, another to me, perhaps a third to the artist. The point lies less in the meaning than in new imaginative approach to an art that is breaking shackles imposed upon it since the Renaissance—shackles of financial dependence upon the whim of the men and women with fat pocketbooks."

Printmakers, being workers in a low priced medium, feels Miss Grafty, are freer from that dependence than other artists. She ended her review with a plea for the common man as collector, adding that "wealth has had its chance to support American art, but it has turned it into a free lunch."

War: JULIUS BLOCH

Awarded Yarnell Abbott Memorial Prize



Los Caprichos

A COMPLETE SET of early proofs of the 80 plates in *Los Caprichos*, Goya's most famous series of etchings, has been acquired recently by Mrs. George A. Martin, of Cleveland, one of the most active collectors in Ohio. The set, untrimmed, and in its original jacket, comes from the collection of Sir Alexander Duff-Gordon, through M. Knoedler & Co., New York.

Goya did 267 prints, according to his cataloguer, Loys Delteil. These fall into six groups of which the best known are the eighty which comprise *Los Caprichos*, or *The Caprices*. They were etched in 1794-98 and announced for publication in *Diario de Madrid* in February 6, 1799. They were regularly issued in 1803. The ink was warm in tone, the paper excellent, and the proofs were printed under Goya's own supervision. With them Goya issued explanatory legends elucidating the enigmatic etchings, and accompanying Mrs. Martin's set is an English translation of this text.

The creative fire of Spain's great artist reaches white heat in his series of *Los Caprichos*. From the diverse elements of bird, beast and reptile, the artist welded harmoniously and logically a series of fantastic and horrible monsters of compelling reality, producing a savage masterpiece of human satire.

Fearing the vengeance of royal and cleric folk who were targets of many of the commentaries, Goya forestalled action by dedicating the series to Charles IV, transferring the original copper plates to the Calcografía Nacional. Seven or eight editions appeared from these plates, the most recent being that of 1919. Each showed the progressive wear of the plates, however, and it is only in the early proofs such as in the Cleveland set that the full beauty and "bloom" is preserved.

Honored in Milwaukee

In December the annual Designer-Craftsmen and Printmakers show opened at the Milwaukee Art Institute with a larger than usual assemblage of craft and print exhibits. The exhibiting organizations, both members of the Wisconsin Artists Federation, selected Edgar Miller, Mary June Kellogg and Harold Wescott to judge the craft section and appointed Francis Chapin as a one-man jury for the prints.

In the craft section Delilah Nelson and Mrs. Paul Clemens took the award of merit; and Mrs. Ralph Burke and Mrs. Paul Clemens, the Art Institute purchase prize. Honorable mentions were awarded in pottery to Winifred Phillips and Wallace Stege; in textiles, to Ann Krasnan; and in books, to Ludwig Cinatl. Art Institute purchase prizes in the print division were taken by Effie Taylor, Ruth Grothenrath and Alexander Tillotson. The Milwaukee Printmakers award went to Frank Utpatel; the H. H. West Company award, to George Raab; the Milwaukee Art Institute award, to Robert von Neumann; and the Art Materials Company award, to Harold Wescott.

Admitted to Sculptors Guild

Two new members of the Sculptors Guild are Clara Fasano and David Smith. Miss Fasano has exhibited extensively in Europe and has taught at the Industrial and Fine Arts School. Smith has held several New York exhibitions and is included in the collection of the Museum of Modern Art.

The Art Digest

THE PRINT MAKERS: OLD AND NEW



Dominique: AGNES TAIT

Women Artists Hold Impressive Group Show

THE NEW YEAR opens at the Argent Galleries in New York with a large group show of watercolors, prints and sculptures by members of the N.A.W.P.&S. The 67 exhibits were studied on opening day by a seven-woman jury which allotted the major watercolor prize to Ann Brockman's *Hurricane*, a storm-ridden depiction of New England's great storm in September, 1938, and top sculpture prize to Sybil Kennedy's *Seated Woman*.

The show, like all the group exhibitions sponsored by the Argent Galleries, is one in which catholicity of approach and subject provides the dominating cast. The exhibitors have

traveled to France, to Canada and to every part of America to find material. Nell Choate Jones recorded in a decorative composition a market scene, *Noon, Cannes, France*; Agnes A. Abbot found in a New England coast town her *Trawler in Dry Dock*; and in neighboring New Jersey Ruth W. Pillman did her *Passaic River Boats*. Among the black and whites, Agnes Tait's *Dominique*, a subtly characterized study of a West Indies girl, stands out.

Besides the landscapes and figure pieces, the show is rich in still lifes, flower pieces and portraits. It remains on view through Jan. 13.

Lithographic Annual

MORE THAN 200 LITHOGRAPHS from many sections of the country were sent to the First National Lithography Exhibition at the WPA Oklahoma Art Center, during December in Oklahoma City. In addition to the awarding of a \$50 purchase prize, there were seven prints sold for the artists in the first week of the show.

Floyd D. Hopper of Indianapolis won the first purchase prize with his *Blue Monday*. Three other purchase prizes were awarded as follows: Andrews prize to Meyer Wolfe for

Vanderbilt Clinic; Stanley Draper prize to Ella Filmore Lillie for *Marblehead*; and Art League prize to Clarence Bolton for *The Sap Gatherer*.

Honorable Mentions went to Albert Heckman for *Sudden Rain*; to William Schwartz for *Lithograph No. 43*; to Benton Spruance for *Pass to the Flat*; and to Henry E. Winzenreid for *The Sentinel*.

Eugene Kingman, director of the Philbrook Art Gallery of Tulsa, who composed the one-man jury of awards, said, "Since the purpose of the exhibition is to encourage lithography as a medium, it was felt that the judgment should be based primarily on lithographic quality. Prints that would have made better wood cuts, aquatints, etchings, etc., were eliminated on this basis. The exhibition as a whole showed a wide range of subject, interpretation and use of the stone medium."

Popular Choices

The annual Christmas exhibition sponsored at the Argent Galleries by the National Association of Women Painters and Sculptors has as one of its regular features a popular ballot through which a \$15 first, and a \$10 second prize is awarded. This year visitors voted top honors to Marion Gray Traver for her *Homecoming at Twilight*, an oil, and second honors to Minna Harkavy's *Bronze Head*, a sculpture.

BUYERS' GUIDE TO ARTISTS' MATERIALS

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1st January, 1940

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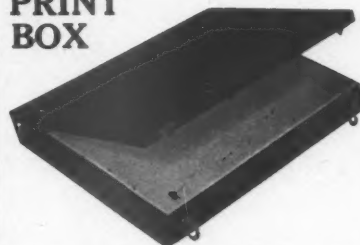
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*
Collection of the late
CLENDENIN J. RYAN
Public Sale by Order of the Executors

Divided into two catalogues and to be sold in five sessions the dispersal of the Ryan Collection at public sale in January will be one of the outstanding art events of the season. Seven notable paintings:

- Dr. Alexander Lindsay of Pinkieburn by **RAEBURN**
Miss Catherine Chichester by **ROMNEY**
King George IV by **LAWRENCE**
Lady Frances Wyndham, afterwards Lady Burrell by **HOPNER**
Portrait of a Man by **MAZZOLA**
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Argentina Notes

THE EUROPEAN WAR has made the National Museum of Fine Arts at Buenos Aires the proud custodian of one of the greatest collections of world-famous paintings that has ever been assembled. The exhibition contains nearly 250 masterpieces from such art shrines as the Louvre, the Luxembourg, and the museums of Amsterdam, Bordeaux, Ghent, Marseilles, Montpellier, Nancy, Paris, Reims, Rouen and Versailles in addition to several almost priceless pieces from some of Europe's most famous private collections.

Here on strange walls in the far away New World hang such notable canvases as Gérard's *Madame Récamier*, Girodet's *Mlle. Lange en Danaë*, David's *Monsieur de Joubert*, Chasériau's *Andromède*, Gros's *Bonaparte au Pont d'Arcole*, Delacroix's *Femmes Turcs au bain*, Millet's *Un Officier de Marine*, and Manet's *Nymphe Surprise*, to mention only a few of the best-known ones.

There are landscapes of such masters as Corot, Coubert, Daubigny, Michel, Monticelli and Rousseau. Here are such widely different expressions as Monet's famous *La Jetée du Havre*, Millet's *Le Hameau Cousin à Greuille* and Monticelli's *Scene de Don Quichotte*.

Cézanne's portrait of himself in a derby hat stares quizzically at the thousands who stand and stare at it.

Altogether there are 204 paintings by 89 artists, 75 water colors by 32 painters, and 53 drawings and etchings by contemporaneous artists. These works of art were collected by the French Government and sent to Argentina as an elaborate gesture in that country's constant endeavor to maintain close artistic and spiritual, as well as commercial, relationships with the South American republics.

After the Buenos Aires Museum had been crowded day and night for a month, the collection was broken up into smaller exhibitions to be sent to several other South American cities before being taken back to France. When the war started, the collection was reassembled and rehung in the Buenos Aires Museum and it has been announced that no attempt will be made to ship the pictures to Europe until hostilities have ceased.

Perhaps only the French could so successfully have put these priceless art jewels to work for purposes of political propaganda. And they have done it frankly and outspokenly.

René Huyghe, curator of painting at the Louvre, in the introduction to the catalogue, explains that the exhibition is designed to show the fruitfulness of the individualistic concept in art and in life, as opposed to the regimented collectivist control of thought that is being tried in the world today.

He writes: "France in the Middle Ages, as well as in the 17th Century, knew periods of strong collective discipline. But those periods at no time produced anything that can surpass the works of the 19th Century, during which the individual, fully alive to the responsibility of his own individual creation, reached supreme heights in expressing himself and in his contribution to his fellow men. Nothing eminent has ever been achieved in the world except through the conscious initiative of an individual personality who breaks away from his fellows, becomes the advanced explorer for the multitude, and at his own risk and on his own responsibility runs the adventure of the spirit and its emotions, thereby enriching his contemporaries and his successors with his conquests, which public opinion eventually acknowledges and credits to him. No other epoch has ever been as daring in individual effort as was the 19th Century." —EVELYN S. MARR, Buenos Aires

The Art Digest

The Field of American Art Education

Singer's New Job

PROMINENT among the younger painters who have climbed rapidly to positions of national importance is Clyde Singer, Malvern, Ohio, artist. Singer, whose canvases have won prizes in such widely separated shows as those held in the National Academy in New York and in the Portland (Oregon) Museum, will become on Feb. 1 the assistant director of the Butler Art Institute in Youngstown, Ohio, and also a faculty member of Youngstown College. The appointment, announced by Director J. C. Butler, III, comes as official recognition of Singer's activities as a painter, a teacher (in the Ohio River School of Painting), and as an administrator.

Singer's appointment to the Institute post will expand that organization's educational activities. The new assistant director will organize gallery tours, arrange exhibitions and act generally to heighten art interest in the community. His duties at Youngstown College will include the teaching of advanced classes in landscape and life painting.

Singer began his career in the Columbus Art School and continued with study at the Art Students League under Alexander Brook, Kenneth Hayes Miller and John Steuart Curry. In 1935, one year after leaving the League, Singer took the \$500 Harris Silver Medal at the Chicago Art Institute. In 1936 he was accorded a Lambert purchase award at the Pennsylvania Academy. This year he was included in the Carnegie International and in both the Golden Gate and New York fairs.

Phelan Scholarships Open

This year, California artists as well as writers may compete for Phelan scholarships. The scholarships, usually given in the field of literature, carry a stipend of \$900 and are open to native-born Californians.

Painters are required to submit two examples of their work and also the names of three persons of authority who are acquainted with their production. Applications, which must be received by Feb. 15, should be addressed to C. Douglas Chretien at 658 Phelan Building in San Francisco. The scholarships were established by the late United States Senator James D. Phelan to "bring about a further development of native talent in California in the fields of literature and art."

Ganso "In Residence"

ENLIVENING the cultural life at several American colleges is an "artist in residence," appointed not to teach regular classes but to maintain a sort of open studio to students and faculty. Informal discussions, demonstrations of technique, and friendly counsel are the means by which artists in residence nurture appreciation of art and perform their functions as focal points of inspiration and information.

Latest college to appoint a nationally known artist to the "in residence" status is Lawrence College in Appleton, Wisconsin, which will now have on its campus Emil Ganso, prominent painter and etcher. Ganso will, in addition to his regular duties, execute etchings of college buildings and scenes. Reproductions of these will serve as illustrations in the college catalogues and the original impressions will be sold at moderate rates to friends of the college. It is hoped, Thomas N. Barrows, president of Lawrence, announced, that these prints will act as the nucleus for print collections which will continue to grow.

Ganso's appointment to Lawrence was made possible by a grant from the Carnegie Corp.

O'Hara Teaches in Arizona

Eliot O'Hara, noted watercolorist and teacher, has, after winters spent in Hawaii and California, settled in Tucson, Arizona, to conduct, during February, a class in his favorite medium. The class, which will headquarter in Tucson's Temple of Music and Art, will spend much of its time out of doors in the brilliant Arizona sun. The region, known for its equable climate, Spanish architecture, desert vistas, mountains and tropical oases, offers abundant subject matter to painters.

O'Hara also reports that on July 1 he will open for its tenth season his watercolor school at Goose Rocks Beach, Maine.

Wins Milles Scholarship

The Cranbrook Academy's scholarship for advanced study under Carl Milles, famous Swedish sculptor, was awarded to Lee Carroll Barnes of Whittier, North Carolina. Barnes, whose work has been seen in important group shows, is this month having his first one-man show at the Corcoran Gallery.

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A Friend Lost

Miss LUCY S. SILKE, the woman who, as the Chicago Daily News puts it, "taught Chicago to draw," died Nov. 14 in Chicago after more than 30 years' service as head of art instruction in the city's schools. Miss Silke, the victim of a brief heart attack was 76 years of age. She had retired in 1934, though her interest in art education never waned.

"Millions of grown men and women in the city," the Daily News observed, "remember from their school days the visit of 'the art supervisor.' They remember her first as a slender, dark-haired young woman, later white-haired and distinguished, dropping in quietly at art classes, watching the progress of the teaching, and pausing beside an individual pupil to drop a hint that opened the child's eyes to unseen elements of beauty. There are many stories of her insight."

The following anecdote is typical of Miss Silke's sympathetic insight.

"That isn't much of a drawing, is it?" said a school principal apologetically one day as he showed her the art work in his office.

"On the contrary, that is the most promising one of all," said Miss Silke. "See what that little boy has done. A door to him means a door handle, and so he drew the handle first, and very clearly. The way the lines went confused him, because he didn't understand perspective, but he will learn that later. Then he got the clear line of the opening door, and went on eagerly to try to draw what was in the room behind. He reaches out mentally, and when children do that they are always worth developing."

Miss Silke was the daughter of a noted Chicago public accountant. After graduation from high school, she attended classes at the Chicago Art Institute and then studied with Arthur W. Dow and Frederick W. Freer. Later she travelled in France.

THE ART DIGEST as well as Chicago lost a friend, for Miss Silke was a zealous supporter of the magazine throughout its babyhood.

Embarks on 33rd Year

One of the largest, most progressive American art schools is the California College of Arts and Crafts in Oakland which, on January 8, begins its 33rd spring term. It is a semi-public, state accredited, non-profit college, empowered, because of its extensive and varied curriculum, to grant academic degrees.

The school contends that the line between fine and applied art is "false" and bases its teaching on sound principles that may be applied to future work of the students, whether they become professional artists, teachers, designers or craftsmen. According to a recent announcement, the school has, since its founding in 1907, supplied one-third of the active art teachers and supervisors in the public school systems of California.

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Whistler Comes Home

[Continued from page 5]

not yet arrived at the unmistakably conscious orchestration of his 'Arrangements' and 'Symphonies' and 'Nocturnes.' One difference, significant of his formative period, is the difference between the exceedingly delicate surfaces of his maturity and the richer quality which pleased him at the outset. He used then a thicker impasto, a more heavily loaded brush. And he does this much in *At the Piano*, which ties it to the body of his work—he makes the picture beautiful, and in it he proclaims his singular genius. He may remind you a little of Fantin and Courbet, just as in the drawing he brings up by his precision the influence of his master, Gleyre. But the picture as a whole is eloquent of an original force."

Equally enthusiastic was Henry McBride of the *Sun*, who wrote of the picture's beauty: "It has a haunting sense of beauty that is difficult to define yet which can be felt in every inch of the canvas. It is distinguished in design, with a nicety in the 'placements,' particularly of the pictures on the wall, that he was to carry still further in the famous portraits of his mother and of Thomas Carlyle. The color is unforced but lovely, with a special charm in the whites of the little girl's dress which heralds the astonishing qualities of *The White Girl* which was to come along a few years later and be the heroine of the *Salon des Refuses* in Paris."

Acclaimed by critics and avidly sought by collectors, this famous canvas will probably find its ultimate way into some great American museum—perhaps the National Gallery in Washington. There it may hang as a treasured memento of a great artist and a reminder of the fallibility of human judgment in matters of art. Whistler dared to rebel against the literal and sentimental art of his day, to explore new trails and to expose with pitiless light the shallowness of the Pre-Raphaelites. London he loved, but she was a contrary mistress who preferred to follow Ruskin, who consigned Whistler to eternal damnation.

Paraphrase

[Continued from page 4]

ered yesterday. Director Bray espied the Pistachio Platter with unmistakable evidence thereon of the gustatory predilection genius. "Ha! Profound! Majestic! A masterly example of the period, hm—blue? No! No! Perhaps rose? But no! We shall see."

This circumbendibus delineation may be viewed at the Mausoleum of Murderous Atrocities under the aegis of Bray, who is quoted as proclaiming: "The mysterious and intricate Metamorphosis of spaghetti and tomato sauce, as reflected in the glazed concavity of a porcelain pate, is one of the miracles of our modern age. This opus indubitably represents the Papule sneaking off into another period, the period, shall we say—The Period of the Sauces."

—E. M. REED, Philadelphia

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ANDOVER, MASS.
Addison Gallery of American Art Jan. 6-31: Indian Paintings.
ASBURY PARK, N. J.
Society of Fine Arts (Berkeley-Carteret) To Feb. 4: Aimee Davis.
AUBURN, N. Y.
Cayuga Museum of History & Art Jan.: Paintings by Nicholas Macsoud.
BALTIMORE, MD.
Maryland Institute Jan. 4-17: Exhibition for Celebration of Baltimore College Centennial.
Walters Gallery Jan.: Portrait Miniatures from 16th to 19th Centuries.
BINGHAMTON, N. Y.
Museum of Fine Arts Jan.: Paintings and Sculpture by Walter N. Long.
BOSTON, MASS.
Doll & Richards To Jan. 13: Paintings by Charlotte F. Eastman; Jan. 8-20: Watercolors by Kay Peterson.
Grace Horne Galleries Jan. 8-20: Paintings by Herbert Barnett; Sculpture by George Demetrios.
Guild of Boston Artists To Jan. 13: Paintings by Henry H. Brooks.
Museum of Fine Arts To Jan. 15: Prints by Sharaku; Juliana Cheney Edwards Collection.
Symphony Hall To Jan. 6: Paintings by Marsden Hartley.
Robert Vose Galleries Jan. 3-20: Alexandre Jacovlev.
BROOKLYN, N. Y.
Brooklyn Museum Jan.: Recent Acquisitions; Nicaraguan Pottery Designs.
BUFFALO, N. Y.
Albright Art Gallery Jan.: "Perspective, Exhibition and Demonstration."
CHICAGO, ILL.
Art Institute To Jan. 15: Seventh International Exhibition of Lithography and Wood Engraving.
Chicago Galleries Association Jan.: Harriet Krasick, Walter Krasick, Leonore S. Jerness.
Katharine Kuh Galleries Jan.: Paintings by L. Moholy-Nagy.
Paletta & Chisel Academy of Fine Arts To Jan. 15: 45th Annual Exhibition.
Quest Art Gallery To Jan. 29: Paintings by Richard A. Florsheim.
CINCINNATI, O.
Cincinnati Museum Jan. 6-28: Ohio Printmakers Annual Exhibition.
CLAREMONT, CAL.
Pomona College To Jan. 18: Paintings by Stan Poray.
CLEARWATER, FLA.
Art Museum To Jan. 18: Contemporary Watercolors and Prints.
CLEVELAND, O.
Cleveland Museum To Jan. 24: Prints by Kathe Kolocitz.
COLORADO SPRINGS, COLO.
Fine Arts Center Jan.: Paintings by Barbizon Masters.
COLUMBUS, O.
Gallery of Fine Arts To Jan. 9: Watercolors by Paul Cézanne.
CONCORD, N. H.
New Hampshire State Library To Feb. 3: Oils, Harry N. S. Harlow.
DALLAS, TEX.
Museum of Fine Arts To Jan. 21: Milwaukee WPA Handicraft Work.
DAVENPORT, IA.
Municipal Art Gallery To Jan. 28: Paintings from 16th Corcoran Biennial.
DAYTON, O.
Art Institute Jan.: Work of Faculty and Ex-Faculty of Dayton Art Institute.
DES MOINES, IA.
Association of Fine Arts To Jan. 15: Walt Disney Drawings for "Snow White."
DETROIT, MICH.
Detroit Artists Market To Jan. 15: Paintings by Harry Glassgold.
Institute of Arts To Jan. 16: Annual Exhibition of Michigan Artists.
ELMIRA, N. Y.
Arnot Art Gallery Jan.: Seventh Annual Exhibition.
HAGERSTOWN, MD.
Washington County Museum To Jan. 25: Paintings by Guy Pene Du Bois.

HARTFORD, CONN.
Wadsworth Athenaeum Jan. 6-28: Hartford Salmagundian Exhibition.
INDIANAPOLIS, IND.
John Herron Art Institute Jan.: Paintings by Contemporary American Artists.
IOWA CITY, IA.
State University To Jan. 22: Paintings by Edmund Kinzinger.
KANSAS CITY, MO.
William Rockhill Nelson Gallery To Jan. 15: French, Late 17th and Early 18th Century Painting; Paintings by Frans Masereel.
LAWRENCE, KANS.
Thayer Museum of Art Jan.: Oils by James Gilbert.
LOS ANGELES, CAL.
Foundation of Western Art Jan.: California Group Exhibition.
Los Angeles Museum Jan.: Work by Thomas Craig; 53rd International Salon of Photography.
Municipal Art Commission Jan.: Otis Art Institute of Los Angeles.
Stendahl Art Galleries Jan.: Paintings by Latta Kingan.
LOUISVILLE, KY.
Speed Memorial Museum To Jan. 14: Annual of Kentucky and Southern Indiana Artists.
MANCHESTER, N. H.
Currier Gallery of Art Jan.: Watercolors by Harry Leith-Ross; Oils by John Sloan.
MILWAUKEE, WIS.
Art Institute Jan.: Western Paintings by W. R. Leigh.
MONTCLAIR, N. J.
Museum of Art Jan.: Paintings by Theodore Hussa, Jr.
MONTGOMERY, ALA.
Montgomery Museum of Fine Arts Jan.: Work by Maurice Braun.
MUSKEGON, MICH.
Hackley Art Gallery Jan.: Contemporary American Paintings.
NEWARK, N. J.
Newark Museum Jan.: American Paintings and Sculpture.
Rabin-Krueger Gallery Jan.: Paintings by Louis M. Ellshemins.
NEW HAVEN, CONN.
Public Library Jan. 6-16: Paintings by Glenn Means.
NEW ORLEANS, LA.
Isaac Delgado Museum of Art Jan.: Mural Designs; Work by C. H. Reineke.
NEW YORK, N. Y.
A. C. A. Gallery (52W8) To Jan. 13: Paintings by Jack Tworok and Carol Weistock.
American Artists School (131W14) Jan.: Exhibition of Students Work.
American Salon (110E59) To Jan. 6: Christmas Show.
Argent Galleries (42W57) To Jan. 13: Watercolor and Black and White Annual.
Joseph Aronson (215E58) To Jan. 13: Watercolors by Sarah Freedman.
Art Students League (215W57) To Jan. 13: Members Graphic Exhibition.
A. W. A. (353W57) Jan. 10-31: Major Show of Oils and Sculpture by Members.
Babcock Galleries (38E57) Jan.: Contemporary American Artists.
Barbizon-Plaza Gallery (Sixth & 58) To Jan. 18: Ten American Artists, Oils and Watercolors.
Bismou Gallery (32E57) To Jan. 10: Some New Paintings by Raoul Dufy.
H. Bittner Gallery (67W55) Jan.: Theatre Decorations of the 18th Century.
Boyer Galleries (69E57) Jan.: New Works by Galleries Group.
Buchholz Gallery (32E57) Jan. 3-27: Paintings by Max Beckmann.
Carroll Carstairs Gallery (11E57) To Jan. 6: "Femmes et Fleurs"; Jan. 8-26: Drawings by Takal.
Contemporary Arts (35W57) To Jan. 13: Paintings by Eleanor de Laitre.
Downtown Gallery (113W13) Jan.: One-man Show, Mitchell Siporin.
Durand-Ruel Galleries (12E57) To Jan. 13: Exhibition of 19th Century French Paintings.

Egleston Galleries (161W57) To Jan. 19: Paintings by Jerome P. Decitt.
Ferarigi Galleries (63E57) To Jan. 7: Watercolors by Robert Purdy; To Jan. 14: Robert Moyer; To Jan. 21: Hendrik W. Van Loon.
Fifteen Gallery (37E57) To Jan. 6: Watercolors by Winthrop Turney; Jan. 8-20: Paintings by Robert K. Ryland.
Findlay Galleries (69E57) Jan.: American Paintings.
Grand Central Art Galleries (15 Vanderbilt) Jan. 9-27: One Hundred Prints; Miniature Etchings.
Grand Central Art Galleries (Fifth at 55, Gotham Hotel) To Jan. 27: Exhibition of "Seventy Americans." Grant Studios (175 Macdougall) Jan. 8-22: Annual Black and White.
Hammer Galleries (682 Fifth) Jan.: Jade Carvings by Agathon Fabergé.
Marie Harriman Gallery (63E57) Jan. 3-22: Oils by Jo Cantine; Watercolors by O. A. Renne.
Kennedy & Co. (785 Fifth) Jan.: Railroad Prints; Contemporary American Prints.
Kleemann Galleries (38E57) Thru Jan.: Etchings by R. Stephens Wright; Watercolors by Eugene Higgins.
M. Knoedler & Co. (14E57) Jan. 8-27: David and Ingres.
C. W. Kraushaar (730 Fifth) To Jan. 6: Contemporary American Watercolors; Jan. 8-27: Paintings by Edmund Yaghjian.
John Levy Galleries (11E57) Jan.: Barbizon School and 18th Century English Paintings.
Lilienfeld Galleries (21E57) To Jan. 20: Paintings by French Masters.
Macbeth Galleries (11E57) To Jan. 27: Paintings and Pastels by Robert Brackman.
Pierre Matisse Gallery (51E57) Jan. 9-Feb. 3: Paintings by Siqeiros.
Guy Mayer Gallery (41E57) Jan. 8-27: Prints by Bertha Jacques.
Metropolitan Museum of Art (Fifth at 85) Jan.: Christmas Exhibition and Important Acquisitions.
Midtown Galleries (605 Madison) Jan. 3-20: Paintings by Emile Etting.
Milch Galleries (108W57) Jan. 2-27: Recent Paintings by Stephen Etnier.
Montrose Gallery (785 Fifth) To Jan. 13: Sculpture by Leo Amino.
Charles Morgan Gallery (37W57) Jan. 8-20: Paintings by Quita Brodhead.
Morton Galleries (130W57) To Jan. 14: Paintings by Gladys Kelley Fitch.
Museum of the City of New York (Fifth at 103) Jan.: "Fire Engines on Dress Parade."
Museum of Modern Art (11W53) To Jan. 7: Picasso Retrospective 1898-1939.
Newhouse Galleries (15E57) Jan.: Old Masters.
New York Historical Society (76 & Central Park West) Jan.: 135th Anniversary Exhibition.
Nierendorf Gallery (18E57) Jan. 3-19: Paintings by Karin Leyden.
James St. L. O'Toole (33E51) To Jan. 20: Exhibition of American Paintings.
Georgette Passedoit (121E57) To Jan. 13: Sculpture, Paintings and Drawings, Members of "Collective" (artists formerly working with Archipenko).
Perls Gallery (32E58) Jan. 8-Feb. 2: Paintings by Theodore Stravinsky.
Frank Rehn Galleries (683 Fifth) To Jan. 20: John Carroll.
Paul Reinhardt Galleries (730 Fifth) To Jan. 13: Contemporary Polish Art.
Riverside Museum (310 Riverside) To Jan. 14: International Women's Exhibition.
Schaeffer Gallery (61E57) Jan.: Old Masters.
Schneider-Gabriel (71E57) Jan.: 18th Century English Paintings.
Schultheis Galleries (15 Maiden Lane) Jan.: American and Foreign Paintings.
Jacques Seligmann (3E51) Jan.: Clarence H. Mackay Collection.
E. & A. Silberman (32E57) Jan.: Old Masters.
Marie Sterner Galleries (9E57) Jan.: Paintings by Serge Ferat; Sculpture by Jacob Epstein.
Studio Guild (730 Fifth) To Jan. 13: Paintings by Margaret Cooper.
Town Hall Club (123W43) To Jan. 15: Scarpa Watercolor Exhibit.

Uptown Gallery (249 West End Av) To Jan. 12: Paintings and Drawings by A. S. Bayliss.
Vendome Art Galleries (339W57) To Jan. 16: 4th Anniversary Exhibition.
Walker Galleries (108E57) Jan. 8-27: Paintings by Alexander James, Hudson D. Walker Gallery (38E57) To Jan. 6: Paintings by William Waltham; Jan. 8-27: Sculpture by Robert Cronbach.
Weyhe Gallery (794 Lexington) Jan. 2-30: African Negro Art.
Whitney Museum (10W8) Jan. 10-Feb. 18: 1940 Annual of Contemporary American Art.
Wildenstein & Co. (19E64) Jan. 4-25: Retrospective of Sculpture by Boris Lovet-Lorski.
Howard Young Gallery (1E57) Jan.: English Portraits and Landscapes.
NORTHAMPTON, MASS.
Smith College Museum Jan.: Polish Art Work.
OSHKOSH, WIS.
Oshkosh Public Museum Jan.: Etchings by Leon Pescheret.
PALM BEACH, FLA.
Society of the Four Arts To Jan. 14: Members Show.
PARKERSBURG, W. VA.
Fine Arts Center Jan. 6-20: Southern Printmakers.
PHILADELPHIA, PA.
Art Alliance To Jan. 19: Watercolors by Ann McCloskey and Lizette Paravicini; To Jan. 24: Oils by Walter E. Baum.
Carlen Galleries To Jan. 18: Work by Hubert Mesibon.
McClees Galleries Jan. 6-13: Mathilde Potter.
Philadelphia Museum Jan.: French Art from New York World's Fair.
Print Club To Jan. 18: Block Prints by Hans A. Mueller.
PITTSBURGH, PA.
University of Pittsburgh To Jan. 16: Miniature Paintings by Living Artists.
PITTSFIELD, MASS.
Berkshire Museum Jan.: Old Master Drawings.
PORTLAND, ME.
Sweat Memorial Art Museum Jan.: Early English Portraits from Booth Tarkington Collection.
PROVIDENCE, R. I.
Providence Art Club To Jan. 14: Paintings John and Mary Frasier.
Rhode Island School of Design Jan.: Rowlandson Watercolors.
RICHMOND, VA.
Virginia Museum of Fine Arts To Jan. 7: "Taste is not Spinach," an interpretative Interrogatory.
SACRAMENTO, CAL.
California State Library Jan.: California Society of Etchers.
ST. LOUIS, MO.
City Art Museum Jan.: 34th Annual Exhibition of Paintings by American Artists.
SEATTLE, WASH.
Art Museum Jan. 10-Feb. 4: Ramos Martinez, Paintings; Vitousek, Watercolors.
SOUTH HADLEY, MASS.
Mount Holyoke College Jan. 10-Feb. 1: Etchings and Drawings by Lauren Ford.
SPRINGFIELD, MASS.
Museum of Fine Arts Jan. 8-Feb. 4: Archipenko Exhibition.
STATE COLLEGE, PA.
Pennsylvania State College Jan.: Paintings by Rubin and Davis.
SYRACUSE, N. Y.
Museum of Fine Arts Jan.: International Watercolor Exhibition.
TRENTON, N. J.
New Jersey State Museum To Jan. 7: Walt Disney Watercolors and Drawings.
WASHINGTON, D. C.
Arts Club Jan. 7-27: Watercolors by Dwight Shepler; Landscapes by Margaret S. Zimmels.
Corcoran Gallery To Jan. 12: Work by Anne Goldthwaite; Jan. 6-28: Memorial Exhibition of Paintings by Eugene Vail.
Smithsonian Institution Jan. 9-31: Portraits by John Slavin; Jan. 9-25: Wood Turnings by James L. Prestini.
Whyte Gallery (1707 H. St., N. W.) Jan. 3-31: "French Painters as Rug Designers."
WICHITA, KANS.
Wichita Art Museum To Feb. 2: Memorial Exhibition, John Noble.
WORCESTER, MASS.
Worcester Art Museum Jan.: Early New England Printmakers.

BOOKS REVIEWS & COMMENTS

Fry's Last Lectures

WHEN HE DIED in 1934, Roger Fry was Slade Professor at Cambridge University, giving a series of lectures in which he was applying his aesthetic theory of pure visibility to the entire history of art. He had traced the course of Egyptian and other early Mediterranean arts, delved into Chinese, Indian, Negro, and Early American art, and had arrived at the period of Roman art. These lectures have now been put into book form, accompanied by 346 illustrations and an introduction by the director of the National Gallery, Kenneth Clark (*Last Lectures*, by Roger Fry; Macmillan, \$5).

The lectures conclude at an unfortunate point. Fry's opinion of both Greek and Roman art was not very high since in those two intellectualized civilizations the artist did not enjoy that peculiar kind of free sensibility that, with Roger Fry, became the why and wherefore of good art. In classic art the critic found too many mathematical constants to suit his taste.

It is the complete objectivity with which Fry applies his theory of free sensibility in art that leads to veins of gold in this book. The man who, single-handed, forced England to appreciate Cézanne, did so through his utter freedom from prejudices.

Fry is best on the Chinese and the Negro periods. In both arts he found the artist unhampered by concepts of art, by the desire for luxury, or the premium on "finish." Fry hated anything too finished because such a state is, by definition, a denial of the artist's free sensibility. He recalls that Gerard Dou, a pupil of Rembrandt, spoiled the master's picture market by offering to the public exact likenesses which had the added feature of polished surfaces, with all brushmarks eliminated.

With his criterion of sensibility, which was founded deep in the critic's own personal experience, Fry was able to roam all over art history as a free spirit, picking up now a Chinese bronze urn, now a heathen wood carving from Africa, and next a Giotto mural. Subject matter meant nothing to him, nor drama, nor purpose, nor "content," nor national characteristics. Only the "texture" that resides in free art and free handwriting.

Fry is particularly stimulating to a contemporary American reader in the closing paragraphs of the chapter on Vitality, where he discusses German expressionism and its one failing: the tendency of the artist to achieve vitality, and then to underscore that achievement. It is a failing that seems to mark many of today's social significant essays—a vitiating boomerang that sails back on a work of art when the artist is too concerned with his own opinions on what he is painting.

The introductory essay by Kenneth Clark gives an excellent history of the evolution of Fry's own taste and a fair appreciation of the man. Clark is not hesitant to interject his own disagreement with Fry's estimates, but this adds more interest to the appreciation.

A word should be said for the anonymous collaborator who spent a year going through Fry's notes and chasing up the books he used, in order to re-assemble the 346 illustrations that Fry is known to have used at his lectures. A labor of real love, that.

—PAUL BIRD.

BOOKS RECEIVED

FIVE CENTURIES OF BALLET DESIGN, by Cyril W. Beaumont. New York: Studio Publications; 136 pp.; profusely illustrated; \$4.50.

A complete pictorial survey, accompanied by authoritative comment.

ART IN TIME, A Lecture Given at the Fogg Museum of Art, Harvard University, July, 1939, by Graham Carey. Newport, R. I.: John Stevens; 35 pp.; pamphlet.

A discussion of good and bad art in relation to Time's dimensions of past, present, and future.

FRENCH COSTUMES, designed (meaning illustrated) by Lepage Medvey, with a preface by Andre Varagnac, translated by Mary Chamot. Paris: Hyperion Press (Art Book Publications, N. Y. C.); 40 color plates and text; \$4.

Illustrating folk costumes from various provinces of France.

COLOR MANUAL, by J. H. Bustonoby. Harrington Park, N. J.: Pyramid Publications; 152 pp.; illustrated with color charts; \$2.

A comprehensive tract on color and how to use it. All media are treated. Pigments are studied from point of view of compatibility, permanency, and chemistry as well as harmony.

Du Bois in Three Cities

Paintings representing 31 years of the career of Guy Pène du Bois begin this month a tri-city exhibition. The show, comprising work from the years 1908 to 1939, was assembled by the C. W. Kraushaar Galleries of New York. Opening on Jan. 1 at the Washington County Museum of Fine Arts in Hagerstown, Maryland, the du Bois exhibit will remain on view throughout the month and then move to the Mint Museum of Art at Charlotte, N. C., for February, and then to the Norfolk Museum of Arts in Norfolk, Va., for the month of March.

In a monograph published in connection with the show, Richard Carl Medford, director of the Washington County Museum, wrote that "although born in America, du Bois is certainly a French painter—and a French critic. He thinks in the French tradition, and he paints in the French tradition. Sophisticated and urbane in his outlook, satirical without being too vicious, he ridicules the posturings of his contemporaries, without, however, forgetting that he is, after all, one of us.

"In a period in which many of our painters are frantically and visibly suffering with new found knowledge to the effect that all the world's a barnyard, or a back alley, or a bread line, or a madhouse, du Bois' sophisticated remarks on modern life are as sound and refreshing as good food and old wine."

Purdy and Moyer

In a show that continues until Jan. 7, the Ferargil Galleries are sponsoring the New York debut of Robert Purdy, Louisville watercolorist. Purdy is known through the two murals he executed for the Section of Fine Arts and through his work as an assistant in the Eliot O'Hara Watercolor School.

Overlapping the Purdy show is another debut, that of Robert Bruce Moyer, a young member of the New Hope, Pennsylvania, artist's colony. The Moyer show, which continues through Jan. 14, introduces to the New York public the work of an artist who has also been an actor and a designer of stage sets.

LAST LECTURES

By Roger Fry



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National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

Notes from Honolulu

In this Island of Rainbows there are many artists, and a number of art associations. This week there is an exhibit of the work of Honolulu artists in the Young Hotel, a showing for which Mr. Jon Freitas, Director of American Art Week for Hawaii, and Mrs. Madge Tennant are largely responsible. The exhibit is a great success, and is being attended by a large number of people. Among the exhibitors of paintings and sculpture are representatives of the islands of Oahu, Hawaii, Kauai, Molokai, as well as artists from California, New York, New Jersey, and other mainland states. One entire wall in the exhibition room is given to the work of the late Fukuo Kunai. At the formal preview members of the committee and some of the visiting artists were presented with leis.

An interesting plan is being carried out in connection with this exhibit. An admission fee is charged, and in order to make sure that every visitor inspects all the paintings, each person is asked to vote on that picture, priced at \$50, which he or she would like to own. Each day a card is drawn, and an etching is presented to the fortunate holder. At the end of the week there will be a final drawing for the \$50 painting which has received the majority of votes, and it will be awarded to the person whose card is drawn.

American Art Week was observed at the November meeting of the Honolulu Branch A. A. W. W. at their club house on Anapuni. The meeting was under the chairmanship of Mrs. A. Blake. Several displays showed the Polynesian influence on local crafts. Prominently noticed in the exhibition were metal work by Isami Doi, and a carved panel in honey koa wood by Marguerite Blasinghame. There were exhibitions of Hawaiian dolls, pottery, carved wood, and a display of costumes; these were very striking and colorful.

Everywhere one goes on the Island there are art exhibits—at the Honolulu Museum of Art, the Honolulu Library, at Gump's, in Young's Hotel, and in many of the stores.

Mr. Freitas had a number of photographs taken for the fine American Art Week window displays of paintings and sculpture. As soon as these photographs are finished, they will be sent back to New York for this page.

A Message from Nebraska

Competing designs for American Art Week badges were prepared by art students at the University of Nebraska under the supervision of Miss Louise Mundy. A block print made by Eleanor Paulson was chosen by the judges, and it will be printed at Hastings College for distribution. Mrs. George Tilden, Director of American Art Week for Nebraska, writes that the colleges and university art classes are sending art posters to be judged. The merchants of Hastings dressed their windows for participation in a window display contest.

Maine Appoints New Directors

Due to the efforts of Roger Deering, State Chairman of the League's Maine Chapter, the work for art in this state has been doubled. Miss Georgia W. Worster, Supervisor of Art

in the Public Schools and a teacher in the Bangor Art Museum, has been appointed as Director for Penobscot. Her program includes art appreciation and exhibits.

Leonard F. Dodge of Machias is the new Director for Washington County. Mr. Dodge co-operated recently with other artists in holding an exhibition. Mrs. Harry J. Stone of Lewiston has accepted the appointment as Director for Androscoggin County. She announces that Bates College and the public libraries of Auburn and Lewiston will combine their efforts with hers in this work for the advancement of art.

Mr. Ansel B. Sterling, art instructor in Westbrook, has appointed Miss Lillian Welch and the Reverend E. R. Carter as members of his committee. In York County, the Maine Crafts Guild held an Art Week show of paintings by its members.

Miss Dorothy Dennett, Art Week Director for Saco, assisted by Miss B. Renell of South Portland, Art Supervisor in the Public Schools, arranged a number of exhibitions. The Art Week Director for Rockland is Mrs. F. G. Merchant. Mrs. Clyde B. Holmes, the Director for Waldo County, arranged to have the Belfast Public Library function as an Art Center, in order to acquaint the public with the progress of American Art, and to give prospective art students information as to methods and schools, and an opportunity to talk with people actively engaged in the practice of art. Members of the Belfast Art Club, of which Mrs. Eugene Stephens is president, held an exhibit. A program was prepared for every day during American Art Week.

Mrs. Howard R. Patterson, Art Week Director for Piscataquis County, has appointed a large committee to help with arrangements for Art Week next year. Miss E. P. Brown, Director for Clinton, who is Chairman of the Fine Arts Division of the Maine Federation of Women's Clubs, has also organized a large committee for Art Week work.

—FLORENCE TOPPING GREEN.

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EDITOR : WILFORD S. CONROW

A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

Prize Suckers

There are certainly some prize suckers to be found among artists, for apparently they will fall for anyone who comes along representing himself to be an artist's agent or the representative of a gallery.

Apparently with most artists there is no "Stop, Look, and Listen." They seem to take anyone who represents himself as an art salesman at his word—any word he passes out.

And thereby a lot of headaches are started within the League's Executive Committee. Immediately the Committee is besought and even commanded to "Stop Thief."

The League has been able to render conspicuous service in a number of these cases, but frequently it finds itself stymied by the careless and frequently silly arrangements which some of our artists let themselves in for. Again, the League wants to give warning that, if you have anything in the old barn worth stealing, for goodness sake and for your own, put a lock on it before the theft and not afterward.

In other words, unless you are dead certain about the solicitors, dealers or galleries, get in touch with us before you conclude arrangements, and not after you are in trouble.

"Intent to Defraud"

On two occasions the League has found itself at the end of a dead-end street.

This was occasioned by a little generic phrase which has corked our efforts to finish off a couple of very bad and smelly incidents. This little three-word "out" is "Intent to Defraud." At least certain of the Federal representatives put it upon the person who has been swindled or anyone who is acting on his behalf, to prove that there was "Intent to Defraud" when his paintings were secured for exhibition or for sale.

It seemed to make no difference to these people in the Government service that the pictures were unaccounted for or, in some cases, that they had been sold and the money received for them withheld, or that a number of instances of questionable dealings or integrity had been proven against these so-called art salesmen or dealers. It still seemed necessary, according to these Government fellows, to prove that these crooks intended to defraud when they prevailed upon the artist to let them have his paintings. It certainly is not this sort of interpretation that put Al Capone in Alcatraz or finished off Dillinger and the Baby-face Nelsons.

Another Note of Warning

Again the League warns the art and musical world to be on the look-out for people appearing in their towns and neighborhoods with plans for organizing musicians and artists as a part of some alleged national association. Play safe, if you do not have positive information as to the standing of the so-called national group or association, or of the credentials of these local representatives. Communicate with the League's Executive Secretary, Mrs. H. Pugh, at 35 East 30th Street,

New York City, and the League will be glad to investigate for you and correctly inform you. We have information on such activities at the present time, but we can find out nothing about the national society. It seems to be a complete phantom. Those who have been persuaded to join can charge the money they have paid for dues off to experience.

National Executive Committee Action

The National Executive Committee of the American Artists Professional League feels that it might be of interest to its members if a digest of its proceedings were to appear from time to time in these pages.

At the last meeting of the Committee, on December 20th, 1939, a good deal of time was devoted to a discussion of the standardization of artists colors; how this might be effected, and what kind of labelling would make most clear to the purchasing artist just what the tube sold him might contain. Suggestions offered by a maker of colors were considered, together with a comment upon these suggestions by an experienced research chemist.

Consideration was also given to the new possible presentation of the Coffee-Pepper Bill, and what kind of a reception it might have if it should come up before the next Congress. There has been much negative criticism of the various forms of the bill which have been proposed. It is felt that there is great need for constructive suggestions along these lines.

Of Interest to Laymen

Time after time, the same question is asked by laymen, who say: "Why should I join the A. A. P. L.? What is there in it for me?" Here are some of the answers which have been given to these questions.

By joining the League, lay members would be kept informed of activities in the field of art, both in their own home states, and all across the country. Through the League, too information may be secured concerning American art and artists.

Lay members receive invitations to exhibits by artist members of the various state and local chapters, and have the privileges of the Chapter Houses, where these exist. Lay members and artist members may meet and become acquainted with each other's ideas and points of view, to the probable interest and benefit of both.

Committee members are frequently needed for making arrangements for Art Week activities, for Chapter meetings and get-togethers, dinners and entertainments, and for endless other purposes. Anything they might do to help their local Chapters would be a distinct and direct contribution to American art and culture. Culture, like charity, begins at home. It cannot be imposed from outside, if it is to have any living value. It must grow up from within, from the expanding interests and ideals of the general population. It is here that laymen may make their most effective contributions, in their own communities.

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Buffalo, N. Y.

ANNUAL WESTERN NEW YORK EXHIBITION. Albright Art Gallery, March 1-31. Open to residents of Buffalo and adjacent countries. All media. No fee. Jury. Cash awards. Last date for receiving entry cards: Feb. 10. Last date for receiving exhibits: Feb. 17. For information address: Gordon Washburn, director, Albright Art Gallery, Buffalo, N. Y.

Chicago, Ill.

ANNUAL EXHIBITION OF SWEDISH-AMERICAN ART. Jan. 20 to Feb. 14, at the Clubwoman's Bureau galleries, Mandel Brothers, Chicago. Open to all artists of Swedish descent. Media: oils, watercolors, prints & sculpture. Fee: \$1. Jury. \$100 purchase prize. Last date for entry cards: Jan. 6. Last date for exhibits: Jan. 16. For information address: M. S. Larsen, 4437 N. Francisco Ave., Chicago, Ill.

SIXTEENTH ANNUAL HOOSIER SALON. Jan. 27 to Feb. 10, Hoosier Art Gallery, Chicago. Open to Indiana-born artists, and artists resident in Indiana. Media: oil, watercolor, pastel, prints & sculpture. Fee: \$5 for painters; \$3 for sculptors. Jury. Prizes: more than \$3,000. Last date for return of cards: Jan. 10. Last date for exhibits: Jan. 19. For information write: Mrs. Edward C. Twells, Hoosier Art Gallery, 211 W. Wacker Drive, Chicago.

Grand Rapids, Mich.

FIRST ANNUAL AMERICAN ART EXHIBITION. March 5-30, Grand Rapids Art Gallery, Grand Rapids, Mich. Open to all American artists, native or naturalized. No fee. Jury. Media: oil, watercolor, pastel, drawing, all print media, sculpture. \$500 purchase prize and two awards of \$50 and \$25. Last date for receiving entry cards: Feb. 1. Last date for receiving entries: March 1. For cards and information, write: Otto Karl Bach, director, Grand Rapids Art Gallery, Grand Rapids, Mich.

Kansas City, Mo.

THE MIDWESTERN ARTISTS EXHIBITION 1940, Feb. 4-25, at the Kansas City Art Institute, Kansas City, Mo. Open to all who consider themselves Midwesterners. Media: painting, sculpture, watercolor, pastel, graphic arts. Jury. Nine cash prizes totalling \$360, two of them purchase prizes (in watercolor and print classes). Last day for return of entry cards Jan. 22; for arrival of exhibits, Jan. 22. For full information address: Keith Martin, Director, Kansas City Art Institute, 4415 Warwick Blvd., Kansas City, Mo.

Mt. Airy, Georgia

SOUTHERN PRINTMAKERS ROTARY. opens March 1 for 15 months of circuiting. Open to all printmakers. Fee: \$3 membership. Jury. Awards: \$250 in prizes, and a presentation print (by Louis C. Rosenberg) to all members. All print media. Last date for receiving entries: Feb. 10. For information write: Frank Hartley Anderson, Secretary of Southern Printmakers Society, Mountain Hall, Mt. Airy, Georgia.

Portland, Maine

FIFTY-SEVENTH ANNUAL EXHIBITION OF OILS, WATERCOLORS, AND PASTELS. March 3-31, L. D. M. Sweet Memorial Art Museum. No fee. Jury. Media: oil, watercolor, pastel. Last date for receiving entry cards & exhibits: Feb. 17. For cards & information write: Bernice Breck, Secretary, Portland Society of Art, 111 High Street, Portland, Maine.

New York, N. Y.

COMBINED EXHIBITION OF NEW YORK WATERCOLOR CLUB & AMERICAN WATER-COLOR SOCIETY. Feb. 9-25, at American Fine Arts Building, New York. Open to all artists. Media: watercolor and pastel. Fee \$1 for non-members. Jury of selection. \$500 in cash prizes. Last date for arrival of exhibits: Feb. 1. For information and entry blanks, write: Exhibition Sec., New York Watercolor Club, 215 West 57th Street, New York City.

Philadelphia, Pa.

FIRST EXHIBITION OF THE AMERICAN COLOR PRINT SOCIETY. Feb. 5 to 24, at the Print Club, 1614 Latimer Street, Philadelphia, Pa. Open to all American printmakers. Entrance fee 50 cents for two prints. Last date for arrival of exhibits Jan. 25. Prizes announced later. For information address: Exhibition Committee, American Color Print Society, care of Print Club, 1614 Latimer Street, Philadelphia, Pa.

Richmond, Va.

SECOND BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTINGS at the Virginia Museum of Fine Arts, Richmond, Va., March 9 to April 21, 1940. Paintings by living Americans (not before shown in Richmond)

are eligible. Jury. \$3,000 purchase awards. Last date for receiving entry cards: Feb. 10. Last date for receiving exhibits: Feb. 19. For information and entry cards write: Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

Springfield, Mass.

TWENTY-FIRST ANNUAL MEMBERS' EXHIBITION. Jan. 27 to Feb. 18, at the Smith Art Gallery, Springfield, Mass. All media. Cash prizes. Open only to members of the Springfield Art League (membership, however, is invited). Last date for receiving exhibits: Jan. 24. For information address: Louise M. Lochridge, Secretary of Smith Art Gallery, State St., Springfield, Mass.

Tulsa, Okla.

FIRST ANNUAL EXHIBITION OF OILS, WATER-COLORS, PRINTS AND SCULPTURE. April 2 to May 5, at Philbrook Art Museum, Tulsa, Oklahoma. Open to all artists of Oklahoma, Texas, Arkansas, Missouri and Kansas. Media: oil, watercolor, prints and sculpture. Jury of selection. Last date for arrival, March 18. For entry blanks and information write: Mrs. W. Jennings Young, Secretary, Philbrook Art Museum, 2727 Rockford Road, Tulsa, Oklahoma.

Fortnight in N. Y.

[Continued from page 19]

air of past centuries hangs over her paintings and mutes the colors in these views of old Europe. In *Myself*, Miss Van Leyden is shamelessly feminine and charming, and reveals herself as an expert at the rococo line.

Ten Americans Unite

A group of ten American artists, most of them members of the Salmagundi Club, and hence staunch conservatives, have banded together to provide an exceptionally large show at the Barbizon Plaza Galleries. As a whole it makes a disappointing assembly with too many pictures hanging too closely together and too much sheer illustration. Nevertheless, there are several strong things, among which are Floyd Gahman's *Granite Quarry*, Jay Weaver's *Connecticut River*; Felix Tavi's *Thru the Studio Window*; and E. O. Macmullen's *Approaching Storm*. Most popular with the visitors has been a foggy ship painting, *Morning Mist*, by Robert D. Hedges.

Cortisoz Praises Herter

Albert Herter's long absence from the galleries was ended with his show at the O'Toole Galleries, continuing until Jan. 6.

With the exception of a few of the portraits of women, which he characterized as "rather superficially rendered," Royal Cortisoz of the New York *Herald Tribune* found the exhibits very satisfactory. To Cortisoz, Herter's stroke is "direct and incisive." The critic's conclusion: "His great merit, indeed, consists in the fusion of strength with delicate expressiveness, as in the admirable *Dr. Henry Pritchett*, or, in a much more elusive vein, the beautiful profile of *Mrs. Edward S. Harkness* and the similarly attractive *Mrs. Frank Shepard*."

From the Canal Zone

Paintings by B. Sturtevant Gardner depicting life and nature along the Canal Zone and Guatemala are on view through January 13 at the Morton Galleries. Miss Gardner, who knows this corner of the world from long resi-

dence and painting there, has sent north a group of rich-colored, if somewhat uneven canvases. There is a nice animation of surface and form in her *Water Supply*; a very convincing reality to her alert little study of *Mi Pollera in Miniature*; and good solidity in *Village Scene*. The shiny yellow-glittered *Golden Altar, Panama*, a vignette of dazzling Spanish church architecture, is a painting that depends, and successfully so, upon setting the eyes a-swimming.

Knows Her Barns

Another show at the Morton Galleries is an exhibit of watercolors and pastels by Gladys Kelley Fitch which is practically a theme exhibit on barns. Miss Fitch has made the theme her own particular pet subject and she shows how the Pennsylvania Dutch barn is a double-deck affair in red, how the New England barn has steep gables and cornices, what a New Jersey silo is like architecturally.

Here and There

The exhibition of Maurice Sterne's Justice Department murals at the Fine Arts Gallery is a must show for everyone interested in American art today. It should be said that photographs of the panels do them no justice at all, that a prevailing light blue color, which acts as a binder for all 20 of the panels, makes these paintings extremely effective. In some episodes, such as Justice Holmes astride a horse attacking Red Tape, the idea gets too heavy and complex; in others there is strength of form, excellent drawing, and a trained, unobtrusive sense of a mural's function. And we visited the show doubting all.

The Winthrop Turney show at the Fifteen Gallery contained a group of modest watercolors of plants and close-ups of rocks and mountain pools, which showed a pleasant handling of decorative color. A few of the pictures have the happy faculty of evoking a growing admiration when given more time, especially those seemingly abstract rock pictures.

The city's museums at the moment are rather quiet. However, news from the Metropolitan of the Tintoretto acquisition stirred some interest (wish they had acquired Whistler's *At the Piano*, too). The Whitney's Allen Tucker exhibition turned out to be one of its most unimportant and dull. The Modern's Picasso show closes Jan. 7. Last chance to see it is this week. Then to Chicago.

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